A

DESCRIPTION

OF

ANCIENT MARBLES.

A

DESCRIPTION

OF THE COLLECTION OF

ANCIENT MARBLES

IN

THE BRITISH MUSEUM;

WITH ENGRAVINGS.

PART II.

W. Alexander del. G. Cooke sculp.

LONDON:

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1815.

In laying the Second Part of the Description of Ancient Marbles before the public, we have only one preliminary observation to make, namely, that the Marbles described in the present volume, are those contained in the third room of the Gallery of Antiquities.

British Museum,
June 25, 1815.

TAYLOR COMBE.

The bas-relief in the title-page represents the masks of Tragedy and Comedy, each with the mouth open; (1) the former is crowned with a wreath composed of the flowers of the ferula, (2) a plant which was sacred to Bacchus. The characteristic expressions of these two masks are beautifully contrasted.

One of the lower corners of this marble, including the chin of the Tragic mask, is modern.

Dimensions, $9\frac{1}{2}$ inches, by $8\frac{3}{8}$ inches.

[1] Πρόσωπον ὑπὲρ κεφαλῆς ἀνατεινόμενον ἐπικείμενος, καὶ στόμα κεχηνὸς πάμμεγα, ὡς καταπιόμενος τοὺς θεατάς. Lucian. de Saltatione, c. 27.

[2] Venit et agresti capitis Sylvanus honore,
Florentes ferulas, et grandia lilia quassans.
Virg. Ecl. x. 25.

CONTENTS.

In the Title-page is an engraving of a bas-relief representing the masks of Tragedy and Comedy.

After the Table of Contents are two plates, one representing the West side of the Third Room, the other, the East side of the same Room.

Plate

I. A bas-relief representing a Faun and Nymph.
II. Do. ——— representing a candelabrum.
III. Do. ——— representing a funeral column, &c.
IV. Do. ——— representing Bacchus received as a guest by Icarus.
V. Do. ——— representing Warriors consulting the oracle of Apollo.
VI. Do. ——— representing Castor managing a horse.
VII. Do. ——— representing Hercules securing the Mænalian stag.
*IX. Do. ——— representing three subjects in different compartments.
X. Do. ——— representing a festoon of vine branches.
XI. Do. ——— representing the Dioscuri on horseback.
XII. Do. ——— representing a Bacchanalian group.
XIII. Do. ——— representing Victory offering a libation to Apollo.
XIV. Do. ——— representing an arabesque ornament.
XV. Do. ——— representing the Centaur Nessus carrying Deianira.
XVI. Do. ——— representing a cow suckling her calf.
XVII. Two terminal heads of Bacchus and Libera.
XVIII. A statue of the goddess Fortune.
XIX. A terminal head of the bearded Bacchus.
XX. A head of Hippocrates.
XXI. A terminal head of Mercury.
XXII. A statue of Venus.
XXIII. A head of one of the Homeric heroes
XXIV. A statue of a Faun.
XXV. A terminal head of Homer.
XXVI. A bust of Sophocles.
XXVII. A terminal head of the bearded Bacchus.
XXVIII. A statue of a nymph of Diana resting herself after the fatigues of the chace.
XXIX. An entire terminus of the bearded Bacchus.
XXX. A terminal head of the bearded Bacchus.

* A blank has been left at No. VIII. in Room III. which is not yet filled up, and there is consequently no Plate of that number.

CONTENTS.

Plate

XXXI. A statue of a youth biting the arm of another boy, with whom he has quarrelled at the game of osselets.

XXXII. A terminal head of Pericles.

XXXIII. A statue of a Faun, with the artist's name inscribed upon it.

XXXIV. A terminal head of Epicurus.

XXXV. A terminal statue of Pan playing upon a pipe.

XXXVI. A Greek inscription upon a circular shield, containing the names of the Ephebi of Athens, under Alcamenes.

XXXVII. A terminal statue, supposed to be that of Venus Architis.

XXXVIII. A circular votive patera.

XXXIX. An unknown bronze head, supposed to be that of Pindar.

XL. A circular votive patera, with a head of Pan, in high relief.

XLI. A Greek sepulchral monument with a bas relief.

XLII. A terminal head of Periander.

XLIII. A statue of a Faun, with the artist's name inscribed upon it.

XLIV. An unknown terminal head, probably of a Greek poet.

XLV. A statue of Actæon attacked by his dogs.

XLVI. A terminal head of the young Hercules.

CORRECTIONS.

Plate IV. p. 4. l. 4. for *a* house, read *the* house.
Plate XXVII. l. 4. for *characterize*, read *characterizes*.
Plate XXXVI. p. 1. l. 19. for *four*, read *five*.

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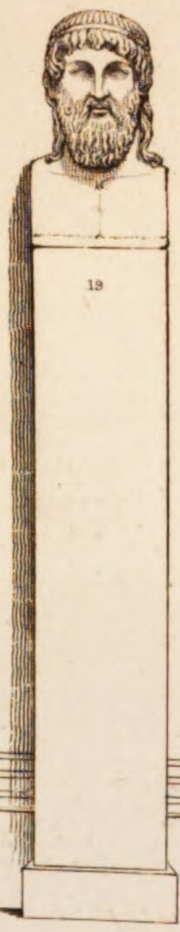
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W.A.del.

GALLERY OF ANTIQUITIES.

West Side of the Th

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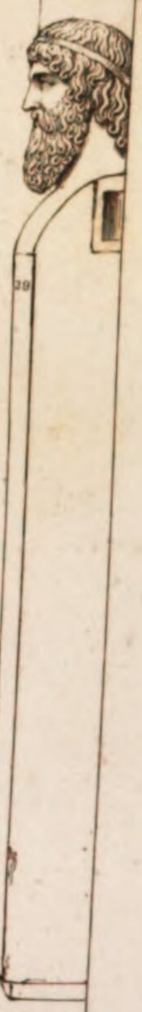
ENT MARBLES



N.Mazel, sculp.

S, BRITISH MUSEUM.

Third Room

S. Mess^rs Nicol, Pall Mall & Mess^rs Longman, Paternoster Row.

ANCIENT M

W.A del.

GALLERY OF ANTIQUITIES, BE

East Side of the Third

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ENT MARBLES.

H.Moses. sculp

ES. BRITISH MUSEUM.

Third Room.

Published as the Act directs 1st March 1816 by Messrs. Nicol, Pall Mall, & Messrs. Longman, Paternoster Row.

Pl.I.

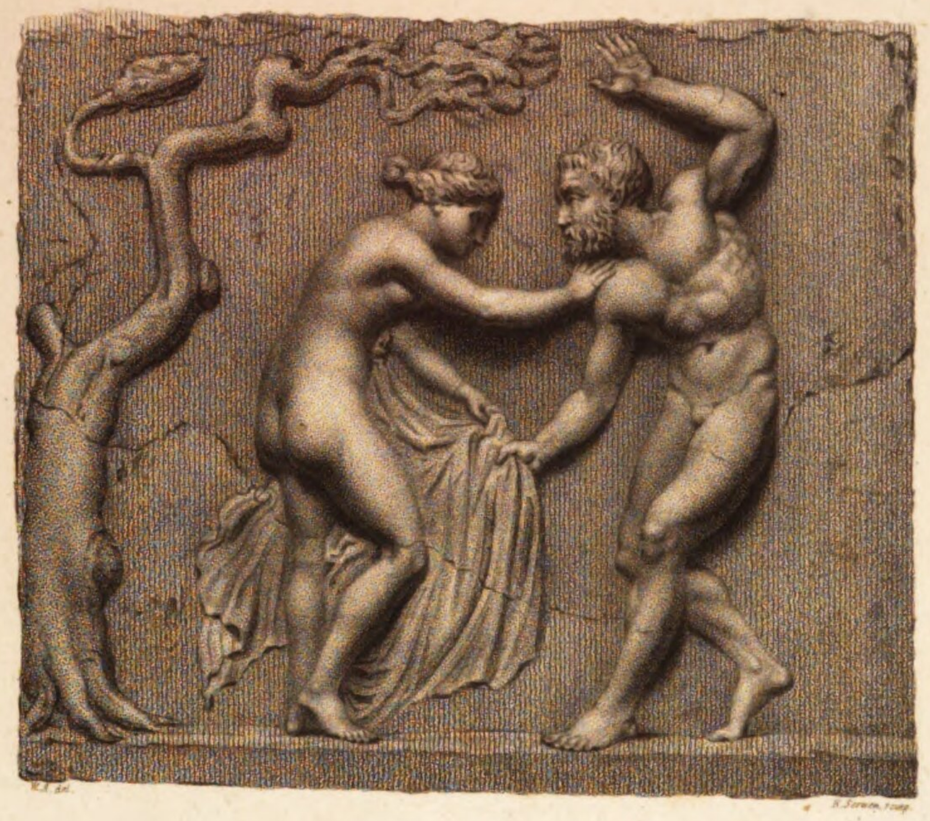

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PLATE I.

A bas-relief, representing a Nymph resisting the importunities of an old Faun, who is endeavouring to divest her of her robe. On the left of these figures is a tree, probably to denote that the scene lies in a grove or forest. Satyrs and Fauns, the inhabitants of the woodlands, entertained a strong passion for the Nymphs, and they are described by the Poets, as frequently intruding themselves upon the retirement of the latter, and pursuing them(1) through all their haunts.

This composition frequently occurs on gems.(2) Dimensions 1 foot $4\frac{1}{2}$ inches, by 1 foot $1\frac{3}{4}$ inch.

[1] Faune, nympharum fugientum amator.

Hor. Od. lib. iii. 18, 1

Et Venerem jam vina movent, raptantur amantes,
Concubitu Satyri fugientes jungere nymphas,
Jam jamque elapsas hic crine, hic veste retentat.

Nemesian. Bucol. iii 56

Naias una fuit, nymphæ Syringa vocabant:
Non semel et Satyros eluserat illa sequentes,
Et quoscunque deos umbrosave silva, feraxve
Rus habet.

Ovid. Met. lib i 691

——— Veneris quoque nulla cupido.
Vim tamen agrestum metuens, pomaria claudit
Intus, et accessus prohibet refugitque viriles.
Quid non et Satyri saltatibus apta juventus
Fecere, et pinu præcincti cornua Panes,
Silvanusque suis semper juvenilior annis,
Quique deus fures vel falce vel inguine terret,
Ut poterentur ea?

Ovid. Met. lib. xiv. 634, de Pomona.

[2] See Musei Florentini Gemmæ, vol. i. pl. LXXXIX. fig. 8. Caylus, Recueil d'Antiquités, tom. vi. pl. XLI. fig. 3. And Déscription des Pierres Gravées du Cabinet de Monseigneur le Duc d'Orleans, tom. i. pl. 74. In the collection of Gems formed by the late Charles Towneley, Esq. and now belonging to the Museum, is a Cameo in paste, which preserves an exact copy of this group, with the omission of the tree.

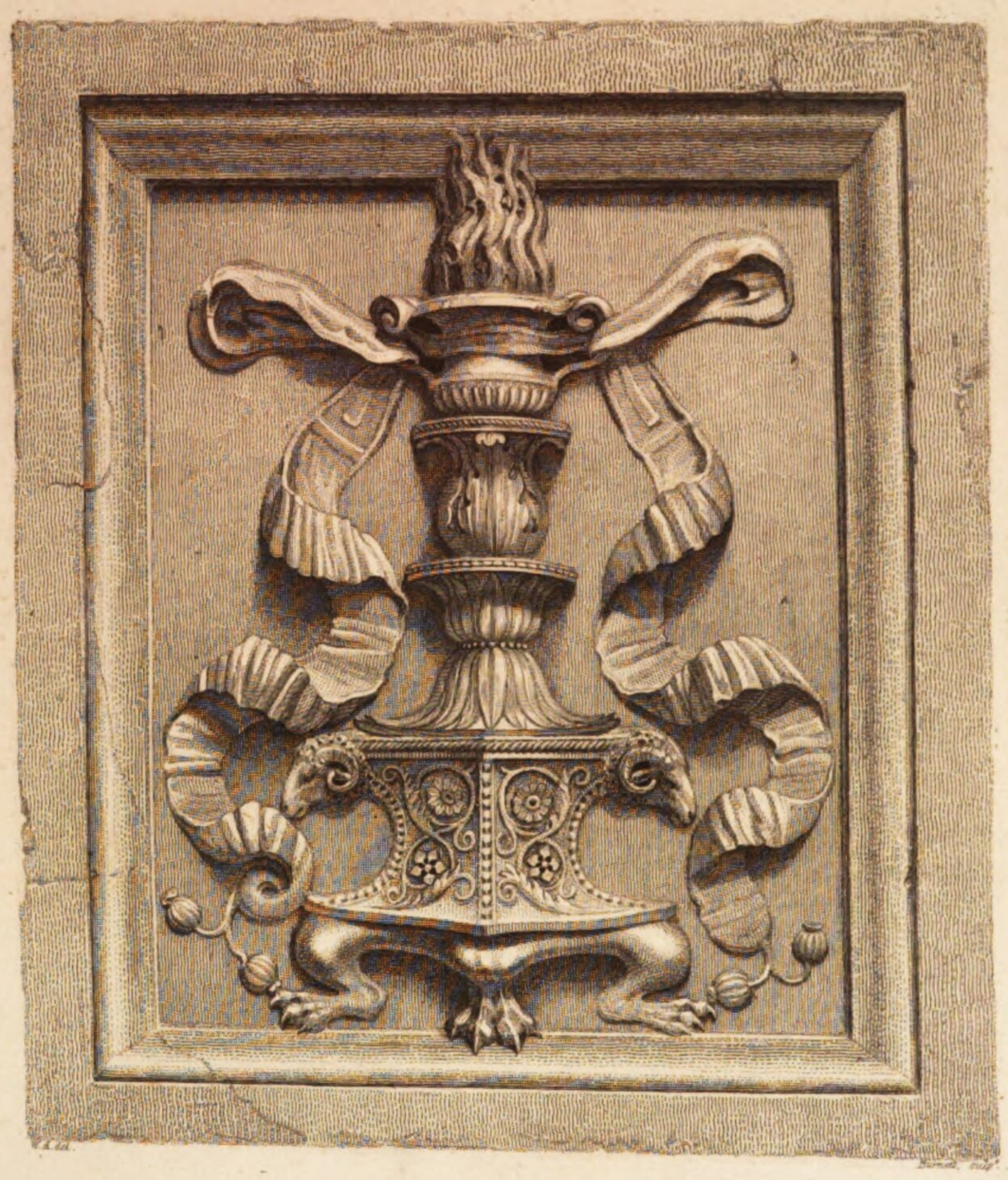

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PLATE II.

A bas-relief, representing a candelabrum. The triangular base of it stands upon three feet, resembling those of a lion; the sides are ornamented, in the arabesque style, with the branches of a plant, and the angles at the top are formed of the heads of rams. The lighted lamp which is placed upon the upper part of the stem,(1) and the sacred ribbands, or *lemnisci*,(2) with which the whole is decorated, show the manner in which candelabra were used in the temples upon religious occasions. Ornaments in the form of poppies are fastened to the ends of the ribbands, and the lamp is remarkable from the circumstance of its being in the shape of a *diota*, or vase with two handles.

This bas-relief has probably served as one of the architectural ornaments of a temple, and from the smallness of the dimensions, it is most likely that it occupied a place in the interior. In the portico of the Pantheon at Rome,(3) is a bas-relief in which two candelabra, very similar to the one now described, are represented; they each support lighted lamps nearly of the same form, and are decorated with ribbands, which terminate in like manner, with a kind of fruit resembling olives. It seems almost unnecessary to observe, that the poppy, as indicating the fertility of the earth, was consecrated to Ceres,(4) or that the olive was one of the emblems of Minerva,

[1] That part of the candelabrum on which the lamp was placed, was called by the Greeks πινάκιον and πινακίσκιον.

Τοῦ δὲ λυχνίου τὸ ἀπευρυνόμενον, ᾧ ἐπιτίθεται ὁ λύχνος, πινάκιον, ἢ πινακίσκιον. Jul. Pollucis lib. x. c. xxvi. s. 115.

[2] Lemnisci, id est fasciolæ coloriæ, dependentes ex coronis. Pomp. Festus.

Λημνίσκους, τὰς στενὰς Συρακούσιοι ταινίας. Hesychius.

Priests, altars, victims, and almost every thing that was sacred to the gods, or that was applied to any religious purpose, was decorated with these ornaments. Virgil calls them expressly "*vittæ deorum.*" Æn. ii. 156.

[3] See Museo Pio-Clementino, tom. iv. pl. B. fig. 9.

[4] ——— ἁ δὲ γελάσαι
Δράγματα καὶ μάκωνας ἐν ἀμφοτερῃσιν ἔχοισα. Theoc. Idyll. vii. 157.
——— γέντο δὲ χειρὶ
Στέμματα καὶ μάκωνα. Callim. Hymn. in Cererem, v. 45.
Cereale papaver. Virg. Georg. lib. i. 212.

by whom it is said to have been invented;(5) yet it is curious to remark the elegant manner in which these ribbands, when devoted to the purposes of religion, were embellished, according as the occasion required, with the characteristic symbols of different deities.

That candelabra were used in temples, and formed a very costly part of their furniture, is well known. Among the gifts which Seleucus Callinicus and Antiochus Hierax presented to the temple of Apollo Didymæus at Miletus, the principal donation was a bronze candelabrum(6) of large dimensions: and Cicero charges Verres with having stolen, when at Syracuse, the magnificent candelabrum, which Antiochus XIII. surnamed Asiaticus, and his brother Seleucus, intended as a gift to the temple of Jupiter Capitolinus (7) at Rome.

This piece of sculpture was formerly in the Mattei collection, and an engraving of it appears in the description of the marbles belonging to that family.(8) That it has not formed a part of a larger piece of sculpture, but is complete in itself, is evident from the deep moulding which surrounds it.

Dimensions, 2 feet $1\frac{3}{4}$ inch, by 1 foot, $10\frac{1}{2}$ inches.

[5] ——— oleæque Minerva
Inventrix. Virg. Georg. lib. i. 18.

[6] Λυχνία χαλκῆ μεγάλη. Chishull, Antiquitates Asiaticæ, p. 71.

[7] Verresne habebit domi suæ candelabrum Jovi Optimo Maximo e gemmis auroque perfectum? cujus fulgore collucere atque illustrari Jovis Optimi Maximi templum oportebat, id apud istum in ejusmodi conviviis constituetur, quæ domesticis stupris flagitiisque flagrabunt? Cicero in Verrem, lib. iv. 71.

[8] Monumenta Matthæiana, tom. ii. tab. 84.

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PLATE III.

THIS bas-relief represents a funeral column,(1) or ΣΤΗΛΗ, erected in a spot which appears to be consecrated to the God of Lampsacus, a statue of whom is seen at a short distance from it. The form of the column is square, the shaft is decorated with a garland of flowers,(2) and the capital supports a cinerary urn.(3) The statue of Priapus, according to custom, is here erected upon the summit of a rock,(4) and is accompanied with the usual rustic symbols of the syrinx and pedum. The birds which are represented in this piece of sculpture, consist of a stork, and three geese; the former is

[1] Columns in memory of the dead were very frequent among the Greeks, and they were also occasionally used by the Romans, as is evident from the two magnificent columns which were erected in Rome to the memory of the Emperors Trajanus and Antoninus Pius.

Ἀλλ' ὥστε στήλη μενει ἔμπεδον, ἤτ' ἐπὶ τύμβῳ
Ἀνέρος ἐιστήκει τεθνηότος, ἠὲ γυναικός.

Hom. Il. P. 434.

Sepulcris autem novis finivit modum, nam super terræ tumulum noluit quid statui, nisi columellam, tribus cubitis ne altiorem, aut mensam, aut labellum. Cic. de Legibus, lib. ii. ad finem.

[2] The ancients regarded it as a duty to visit the sepulchres of their deceased friends, generally once a year, at which times, among other acts of piety, they scattered flowers over the ground, and suspended garlands on the tombs.

Ἔνιοι δὲ καὶ στέφειν τὰς στήλας ἄνθεσιν

Lucian. Nigrin. c. 30.

Τί οὖν ἐκεῖνοι στεφανοῦσι τοὺς λίθους, καὶ χρίουσι μύρῳ;

Ibid. Contempl. c. 22.

Illustremque animam lethæis spargite sertis.

Stat. Silv. lib. v. 3, 285.

Atque aliquis senior, veteres veneratus amores,
Annua constructo serta dabit tumulo.

Tibul. lib. ii. 4, 47.

[3] Similar examples of cinerary urns being placed upon columns, may be seen in the following gems: Mus. Flor. Gem. vol. ii. tab. XLIII. fig. 1. and tab. LVII. fig. 2.

[4] Priapus was worshipped by mariners, who invoked him before they sailed, on which account his statues and temples were erected on the tops of rocks near the sea coast; it is in allusion to this particular worship, that the statue of Priapus is here, as well as in many other ancient monuments, represented in a similar situation. See Mus. Flor. Gem. vol. i. tab. XCV. figg. 5. 8.

introduced as a symbol of piety,(5) and has probably a more immediate allusion to the *parentalia* or pious rites which have been performed at the funeral column; the latter were sacred to Priapus,(6) as was also the pine tree, the spreading branches of which are seen to extend behind the sepulchral pillar.

Τοῦδέ με κυματοπλῆγος ἐπὶ σκοπέλοιο Πρίηπον
Ναῦται Θρηϊκίου θέντο πόρου φύλακα.

Anthol. Græc. tom. II. p. 83. edit. Jacobs.

Ὦ ἴτ' ἐπ' ἐμπορίην πίσυνοι χαρίεντι Πρίηπῳ,
Ὦ ἴτε δὴ λιμένων δαίμονι πειθόμενοι.

Anthol. Græc. tom. II. p. 253.

The reason of the partiality which Priapus was supposed to entertain for sea-faring people, is explained in a Greek epigram written by Paulus Silentiarius:

Πιστὸς νηυσὶ Πρίηπος, ἐπεὶ Θέτιν ἔυχομαι εἶναι
Ἡμετέρου πατρὸς ξεινοδόκον βρομίου.

Anthol. Græc. tom. iii. p. 60.

The circumstances to which the above distich alludes, are detailed by Apollodorus:

Ἐπὶ Ἰνδοὺς διὰ τῆς Θρᾴκης (Διόνυσος) ἠπείγετο. Λυκοῦργος δὲ, παῖς Δρύαντος, Ἠδωνῶν βασιλεύων, οἳ Στρυμόνα ποταμὸν παροικοῦσι, πρῶτος ὑβρίσας ἐξέβαλεν αὐτόν. Καὶ Διόνυσος μὲν εἰς θάλασσαν πρὸς Θέτιν τὴν Νηρέως κατέφυγε· Βάκχαι δὲ ἐγένοντο αἰχμάλωτοι καὶ τὸ συνεπόμενον Σατύρων πλῆθος αὐτῷ. Αὖθις δὲ αἱ Βακχαι ἐλύθησαν ἐξαίφνης· Λυκούργῳ δὲ μανίαν ἐποίησε Διόνυσος.

Apollodori Biblioth. lib. iii. c. 5. sec. 1.

[5] On account of the extraordinary acts of kindness which the stork was supposed to confer upon its aged parents, it was regarded by the ancients as an emblem of filial piety. Hence, on coins of the Cæcilia family, the head of Piety is accompanied by a figure of this bird. See Morellii Fam. Rom. Num. tab. ii. figg. v. vii. For the same reason the epithet *pietaticultrix*, is applied to the stork in the following passage of Petronius Arbiter:

Ciconia etiam grata, peregrina, hospita,
Pietaticultrix, gracilipes, crotalistria.

Cap. 55.

Romanorum usu pia avis [ciconia] vocatur. Et quod vix uni Imperatori consulto senatus delatum dicitur, hoc istæ aves in commune meruerunt. Sancti Ambrosii Hexaem. lib. v. c. 16.

[6] At illa, complosis manibus: Scelerate, inquit, et loqueris? Nescis, quam magnum flagitium admiseris. Occidisti Priapi delicias, anserem omnibus matronis acceptissimum. Itaque ne te putes nihil egisse, si magistratus hoc scierint, ibis in crucem. Petron. Arb. c. 137.

PLATE III.

This bas-relief is surrounded by a broad, but shallow moulding, a great portion of which, as well as a part of the bird which is pecking at the root of a tree in the right hand corner, is modern. The restorations are on the outside of the dark line represented in the engraving.

Dimensions, 2 feet 11 inches, by 1 foot 8 inches.

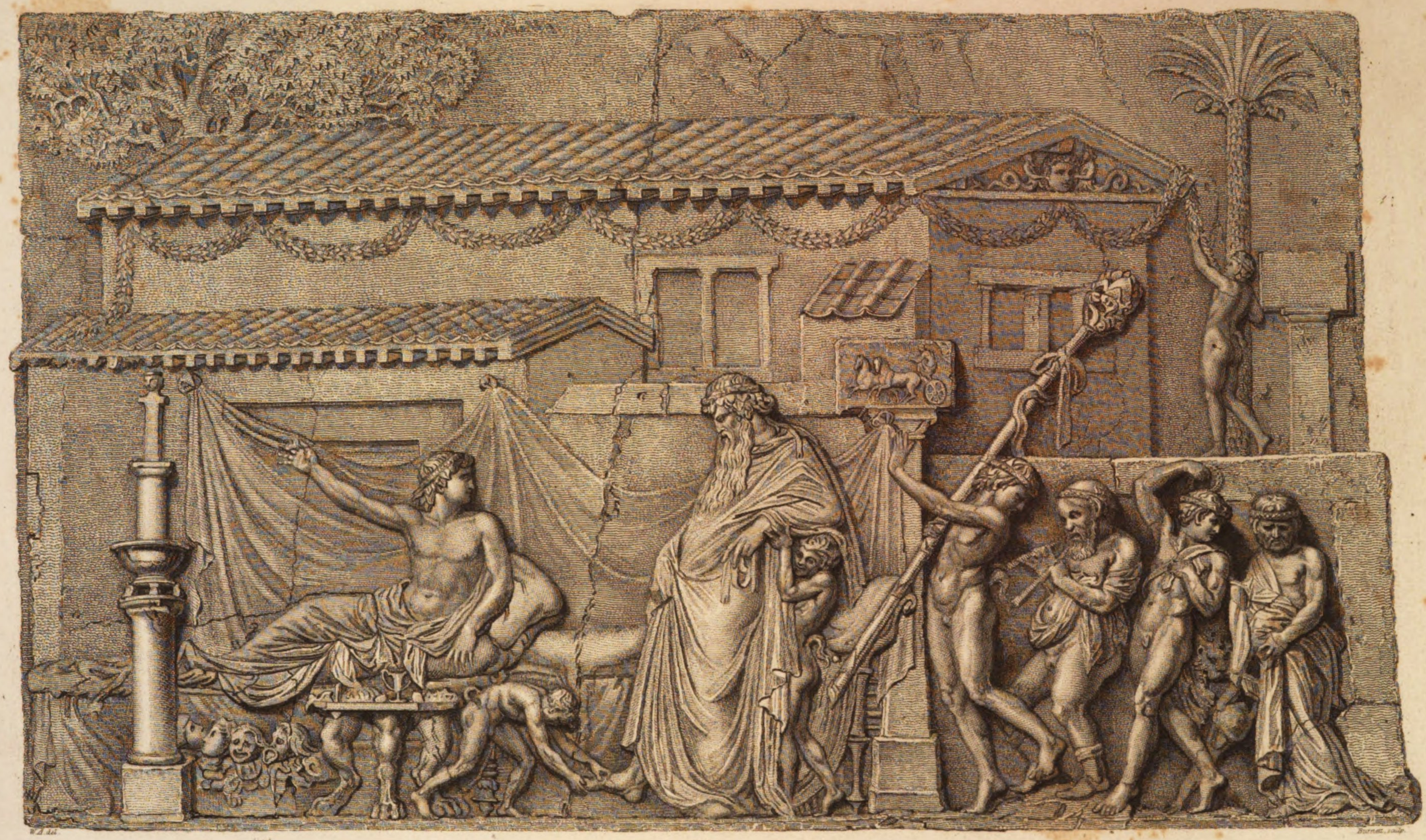

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PLATE IV.

A bas-relief, representing Bacchus received as a guest by Icarus. The particulars of this visit may be related in a few words. Bacchus, desirous that mankind should be made acquainted with the vine, and with the art of making wine from the juice of the grape, came into Attica, and revealed this knowledge to Icarus, by whom he was liberally entertained on his arrival. Icarus received from his visitor a present of some wine, and was directed to distribute it among the neighbouring peasants, who having drank copiously of the inspiring liquor, and feeling themselves intoxicated, immediately conceived that some poisonous ingredient had been administered to them, and in revenge they slew Icarus. Erigone, the daughter of Icarus, went in search of her father, and was led by the howling of his faithful dog, to the spot where the body lay. Her distress at this affecting sight was so great, as to induce her instantly to put an end to her existence by suspending herself from an adjoining pine tree. After this fatal catastrophe, Icarus, Erigone, and the faithful dog were added to the number of the constellations. Icarus was transformed into the sign Bootes, Erigone into that of Virgo, and the dog into Canicula, or the dog-star.

The details of this story are related by Apollodorus(1) and Hyginus ;(2) and allusions are made to it by other writers.(3)

[1] Διόνυσον δὲ Ἰκάριος, καὶ λαμβάνει παρ' αὐτοῦ κλῆμα ἀμπέλου. καὶ τὰ περὶ τ᾽ν οἰνοποιΐαν μανθάνων, καὶ τὰς τοῦ θεοῦ δωρήσασθαι θέλων χάριτας ἀνθρώποις, ἀφικνεῖται πρός τινας ποιμένας, οἳ γευσάμενοι τοῦ ποτοῦ, καὶ χωρὶς δύατος δι' ἡδονὴν ἀφειδῶς ἑλκύσαντες, πεφαρμάχθαι νομίζοντες, ἀπέκτειναν αὐτόν. μεθ' ἡμέραν δὲ νοήσαντες, ἔθαψαν αὐτόν. Ἠριγόνῃ δὲ τῇ θυγατρὶ, τὸν πατέρα μαστευούσῃ, κύων συνήθης ὄνομα Μαίρα, ἢ τῷ Ἰκαρίῳ συνείπετο, τὸν νεκρὸν ἐμήνυσε· κἀκείνη κατοδυρομένη τὸν πατέρα, ἑαυτὴν ἀνήρτησε. Apollodori Bibliot. lib. iii. c. 14. sec. 7.

[2] Cum Liber pater ad homines esset profectus, ut suorum fructuum suavitatem atque jucunditatem ostenderet, ad Icarium et Erigonam in hospitium liberale devenit. Iis utrem plenum vini muneri dedit, jussitque ut in reliquas terras propagarent. Icarius plaustro onerato, cum Erigone filia et cane Mæra in terram Atticam ad pastores devenit, et genus suavitatis ostendit. Pastores cum immoderatius biberent, ebrii facti, conciderunt: qui arbitrantes Icarium sibi malum medicamentum dedisse, fustibus eum interfecerunt. Icarium autem occisum canis ululans Mæra, Erigonæ monstravit, ubi pater insepultus

PLATE IV.

The principal figure in this bas-relief, is Bacchus, who is represented in the costume he wore after his return from India, namely, with a long beard, a wreath of flowers round his temples, and a garment flowing to the ground. He is resting his left arm on the head of a Faun, in order to steady himself, whilst another Faun is employed in taking off one of his sandals.(4) Icarus is seated on a

jaceret. Quo cum venisset, super corpus parentis in arbore suspendio se necavit. Ob quod factum Liber pater iratus, Atheniensium filias simili pœna afflixit. De ea re ab Apolline responsum petierunt: quibus responsum est, quod Icarii et Erigones mortem neglexissent. Quo responso, de pastoribus supplicium sumpserunt, et Erigonæ diem festum oscillationis pestilentiæ causa instituerunt, et ut per vindemiam de frugibus Icario et Erigonæ primum delibarent, qui deorum voluntate in astrorum numerum sunt relati. Erigone signum Virginis, quam nos Justitiam appellamus; Icarius arcturus in sideribus est dictus; canis autem Mæra, canicula. Hygini, fab. cxxx.

3 ———— et cunctis Baccho jucundior hospes
Icarus, ut puro testantur sidera cælo,
Erigoneque, Canisque.
Tibul. lib. i. Carm. i. v. 9.

Muneribusque tuis lædaris, ut Icarus; in quem
Intulit armatas ebria turba manus.
Quodque dolore necis patriæ pia filia fecit,
Vincula per laquei fac tibi guttur eant.
Ovid. Ibis, v. 611.

Icare, Cecropiis merito jugulate colonis,
Pampineus nosti quam sit amarus odor.
Propert. lib. ii. el. xxiv. v. 29.

——— qualis Marathonide silva
Flebilis Erigone, cæsi prope funera patris
Questibus absumptis tristem jam solvere nodum
Coeperat, et fortes ramos moritura legebat.
Stat. Theb. lib. xi. v. 644.

4 See Servius's Commentary on Virgil, Georg. ii. v. 389. Before the ancients reclined to their meals, it was a previous ceremony with them to have their sandals taken off:

——— adcurrunt servi, soccos detrahunt,
Video alios festinare, lectos sternere,
Cœnam apparare.
Terent. Heaut. Act I. Sc. I. v. 72.

Deposui soleas, affertur protinus ingens
Inter lactucas oxygarumque liber.
Martial. lib. iii. ep. 50, v. 3,

couch near to Bacchus, and is in the act of welcoming his illustrious guest, for whom a vacant place has been reserved. The couch is covered with the skin of an animal,(5) the foot of which is hanging down. Close to the couch is a tripod table, on which is a drinking cup, with fruit and cakes; and at the foot of this table are two tragic and two comic masks, lying on a kind of stool. The group of figures, in the rear of Bacchus, compose the suite who have accompanied him on this visit. They consist of a Faun bearing a thyrsus, Silenus playing upon the double pipe, a Faun with his right arm raised in the air, and an aged figure supporting in his arms a female Bacchante, who is intoxicated. All these figures are crowned with wreaths of ivy. Silenus is partly covered by a cloak, and he has socks on his feet.(6) Of the Bacchante, nothing remains except the lower part of her drapery, the head and body having been lost. Immediately behind the couch, we see a curtain nailed against the side of a large house, which makes a conspicuous appearance in the background; a Faun is decorating the house with festoons of flowers, and for this purpose he is mounted on the outer wall. That part of the house covered by the curtain, is the entrance, as appears by a portion of the door-way which is seen just above the hangings. A very good idea may be obtained from this marble, of the style of buildings which prevailed at an early

Bis Cotta soleas perdidisse questus,
Dum negligentem ducit ad pedes vernam,
Qui solus inopi præstat, et facit turbam:
Excogitavit homo sagax, et astutus,
Ne facere posset tale sæpius damnum,
Excalceatus ire cœpit ad cœnam.
Martial. lib. xii. ep. 89.

5 Ἥμενοι εν ῥινοῖσι βοῶν ὓς ἔκτανον αὐτοί.
Hom. Od. A. v. 108.

Præcipuumque thoro, et villosi pelle leonis
Accipit Æneam. Virg. Æn. viii. v. 177.

6 Μεθ' οὓς Σιληνοὶ δύο, ἐν πορφυρᾶις χλαινίσι καὶ κρηπῖσι λευκαῖς
Athen. Deipn. lib. v. s. 27. Edit. Schweighaeuseri.

period in Attica, where this scene evidently lies. The door opens into a small house, which is attached to the main building, and serves as a vestibule to it. At the angles of the outer wall in the front of a house are two pilaster pedestals; one of them is ornamented at the top with a bas-relief, representing a car drawn by two horses. The pediment in front of the building is also decorated with a bas-relief, representing a beardless head, probably of Medusa, supported on each side by a Triton.(7) The roof is covered with tiles of a convex and concave form, similar to those in frequent use at the present day. The concave tiles are placed in perpendicular rows, in the usual order, and the apertures between each, are covered by layers of convex tiles. There are two windows in sight; one of these is nearly square, and the other is of an oblong square, the longest sides being in the horizontal direction, and they have each an upright partition in the middle. Behind the house is a large tree, the upper branches of which are seen above the roof, and near the front of the house is a palm tree. On the left side of this marble are two columns; a vase is placed on one of them, and on the other is a terminus of Mercury.

This composition must have been extremely celebrated among the ancients, if we may judge from the number of repetitions which we find of it. In the Villa Albani there was a representation of this subject in marble, which has been since removed to Paris;(8) an engraving of another was published by Spon, who has not informed us where the original was preserved;(9) a third, forming one of the sides of a square pedestal or altar, found in the Villa Negroni, is now in the Museo Pio-Clementino;(10) and a fragment

7 There is a bas-relief in the Villa Albani, in which the pediment of a temple, supposed by Zoega to be the temple of Apollo at Delphi, is ornamented in a similar manner with a head of Medusa, supported by two winged Tritons. See Zoega, Bassirilievi Antichi, tom. ii. pl. LXXVII.

8 Musée Nap. tom. ii. pl. 3.

9 Spon, Miscellanea Eruditæ Antiquitatis, p. 310.

10 Museo Pio-Clementino, vol. iv. tav. xxv.

of a fourth, representing part of the group in attendance on Bacchus, was in the Museum of the Benedictines at Catana.(11) In the British Museum also is a terracotta which exhibits the same story, though in a less detailed manner.(12)

Several variations, which are not very important, may be observed in these different bas-reliefs; but in the two following instances the difference is particularly remarkable. In the marble at the Villa Albani, not only Icarus, but his daughter Erigone also, is seated on the couch; and in that described by Spon, in addition to Erigone there is another female figure. To account for the former of these variations, it is necessary to state, that by a close inspection of the marble now described, it appears that the figure of Erigone has been broken away, and that the artist who attempted to restore the marble, instead of supplying the lost figure, has filled up the space which it occupied, by adding very considerably to the drapery of Icarus. With regard to the additional female figure in the bas-relief published by Spon, it can scarcely be doubted, that she is merely a companion of Erigone, as it was very usual for the Greek artists to represent young unmarried women accompanied by one or more of their female friends.

From the introduction of masks into this bas-relief, it is highly probable that the subject is taken from some popular dramatic composition. The story of Icarus and Erigone was certainly well calculated to excite a high interest among the Athenians, by whom a solemn festival or sacrifice in honour of the latter, had been instituted;(13) and we know that Erigone was the subject of a play written by Sophocles.(14)

[11] Voyage Pittoresque des Isles de Sicile, de Malte, et de Lipari. Tom. ii. pl. CXXXVII.

[12] Description of the Ancient Terracottas in the British Museum, No. XLVII.

[13] Αἰώρα, a festival or sacrifice at Athens in honour of Erigone.

Αἰώρα, ἑορτὴ Ἀθήνησιν ἣν οἱ μὲν ἐπὶ Τημαλέου τυράννου θύειν φασίν. οἱ δὲ, ἐπὶ Κλυταιμνήστρας καὶ Αἰγίσθου. οἱ δὲ, ἐπὶ Ἠριγόνης ἀλήτιδος τῇ Ἰκάρου. Hesych. in voce.

[14] See Etymologicum Magnum in voce τοπάζειν.

PLATE IV.

The heads of the two figures who follow Silenus are modern, as well as the uplifted arm of one of them.

This marble was placed by Pope Sixtus the Fifth, in his palace called the Villa Montalto. The first engraving of this bas-relief is dated 1549, and was published by Antonio Lafreri, in folio; this plate has not the artist's name, but is supposed to have been engraved by Baptista Franco. Another engraving was executed by Bartoli,(15) in 1693.

Dimensions, 4 feet 11 inches, by 3 feet.

[15] Bellorii Admirand. Rom. Ant. Vest. tab. 43.

W.A. del. *Romney sculp.*

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PLATE V.

THIS bas-relief represents a father and his two sons consulting the oracle of Apollo. All three of them are clothed in Roman military dresses, and their right hands are placed upon their breasts, as a mark of the religious awe with which they are impressed by the presence of the deity. Apollo is seated on the *cortina*,(1) or cover of the tripod, and is in the act of delivering his response;(2) his right hand is elevated in an impressive manner, and the countenances of all his auditors are respectfully directed towards him. The robe which is worn by Apollo reaches to the feet, as is the case also in a

[1] On many of the coins of the Seleucidæ, we find Apollo represented sitting in like manner on the *cortina*, but in all these instances he is either wholly without a garment, or with a very slight covering. See Gough's Coins of the Seleucidæ, plates, i., ii., iii., iv., &c.

The *cortina* was called by the Greeks ὅλμος.

Τὸ δ' ἐπίθημα τοῦ τρίποδος, κύκλον, καὶ ὅλμον προσήκει καλεῖν· ἐπεὶ καὶ τοῦ Δελφικοῦ τρίποδος τὸ ἐπίθημα, ᾧ ἐγκάθηται ἡ προφῆτις, ὅλμος καλεῖται. Jul. Poll. lib. x. c. xxiii. seg. 81.

Ἡ δὲ Πυθία ἐπὶ τρίποδος καθημένη χρησμωδεῖ. καλεῖται δὲ τὸ μέρος ἐν ᾧ κάθηται, ὅλμος. Schol. ad Aristoph. Plut. v. 9.

tremere omnia visa repente,
Liminaque, laurusque dei; totusque moveri
Mons circum, et mugire adytis cortina reclusis.
Virg. Æn. lib. iii. v. 92.

Et locus, et laurus, et, quas habet illa, pharetræ,
Intremuere simul: cortinaque reddidit imo
Hanc adyto vocem, pavefactaque pectora movit.
Ovid. Met. lib. xv. v. 635.

The cortina is seen detached from the tripod on coins of Neapolis in Campania. See Magnan, Miscell. Numismat. tom. i. tab. 28. figg. 29, 30.

[2] The oracles were in general delivered by the priestess of Apollo, but they were sometimes delivered by the god himself:

ὦ Φοῖβε, μαν-
τείων δ' ἐπέβας ζαθέων,
Τρίποδί τ' ἐν χρυσεῳ
Θάσσεις, ἐν ἀψευδεῖ θρόνῳ
Μαντείας βροτοῖς ἀναφαίνων.
Eurip. Iphig. in Tauris, v. 1261.

statue of Apollo seated on the cortina, in the Villa Albani.(3) His feet are covered with sandals,(4) and he holds in his right hand a fragment, the upper part of which has been restored as a torch.(5) Latona and Diana, the mother and sister of Apollo, are standing near him. The former holds in her left hand the offering that has just been made to the god; this offering appears to be frankincense.(6) The figures on this marble are represented within a kind of portico, which is supported on each side by a pilaster. Underneath the

[3] See Stefano Raffei, Ricerche sopra un Apolline della Villa dell' Eminentissimo Signor Cardinale Alesandro Albani, tav. I. II. III.

Ἰδοὺ δ' Απόλλων ἀυτὸς ἐκδύων ἐμὲ
Χρηστηρίαν ἐσθητ'.

Æschyl. Agem. v. 1279.

[4] Χρύσεα καὶ τὰ πέδιλα.

Callimachi Hym. in Apoll. v. 34.

[5] Apollo when sitting on the *cortina*, as he is represented on many of the coins of the Syrian kings, holds in his right hand sometimes a bow, but more frequently an arrow. The bow and arrow, in these cases, are always held by the middle part, and as the lower extremity of the fragment does not appear to have been injured, it is probable that this is rather the fragment of a torch or of a sceptre. One of the epithets which Orpheus bestows upon Apollo is Φωσφόρος (Hymn. in Apoll. v. 5.), and in a statue, and likewise on two gems, all of which are in the Florentine collection, he is actually represented holding a torch. (Mus. Flor. Stat. tab. VIII. IX. Mus. Flor. Gem. vol. ii. tab. LXXXVII. and LXXXIX. fig. I.) The sceptre, being a symbol of power, was frequently held in the hands of those who filled a prophetic character. Ἰθυντήριον, ὅ φέρουσιν οἱ μάντεις σκῆπτρον ἀπὸ δάφνης. Hesych. Thus Cassandra, in the Agamemnon of Æschylus, is described as having a sceptre, and the priestess of Apollo Didymæus, when she delivered oracles, is stated to have held the same symbol;

Τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε,
Καὶ σκῆπτρα, καὶ μαντεῖα περὶ δέρῃ στέφη;

Æschyl. Agam. v. 1273.

Καὶ μὴν ἦγε ἐν βραγχίδαις γυνὴ χρησμωδὸς, εἴτε ῥάβδον ἔχουσα, τὴν πρώτως ἀπο θεοῦ τινος παραδοθεισαν, πληροῦται τῆς θείας ἀυγῆς, εἴτε ἐπὶ ἄξωνος καθημένη προλέγει τὸ μέλλον.

Iamblich. de Myst. sect. iii. cap. xi.

See Eustathius's Scholia on Homer, Od. K. v. 293, and the Scholia on Nicander, Theriac. v. 612.

[6] Et date Latonæ, Latonigenisque duobus,
Cum prece thura piâ, lauroque innectite crinem. Ovid. Met. lib. vi. v. 160.

figures are the vestiges of two Greek verses: some of the letters have been obliterated by the insertion of a modern piece of marble, and those which still remain are very evanescent:

ΧΑΙ . . . . . ΛΕΥΠΑΙΑΝΕΚΑΤΗΒΟΛΑΠΟΛ . . .
. . . . . ΥΠΑΙΣΑΝΕΘΗΚΑΤΟΔΕ (7)

Latona was usually worshipped in those cities, where adoration was paid to her children, Apollo and Diana: joint sacrifices were offered to these three deities, and the author of the hymns ascribed to Homer invokes them together, and prays that he may be held in their remembrance.(8) The Pythian games also were under the protection of Latona and Diana, as well as of Apollo;(9) and it is, therefore, highly probable that this bas-relief was erected in a city which was under the especial care of these deities.

The oracles of Apollo held the next rank to those of Jupiter; they were delivered in many different parts of Greece, but the most celebrated were those delivered at Delphi and in the island of Delos.

The form of this piece of sculpture, which has a pilaster on each

[7] These lines consisted of an hexameter and a pentameter verse, and were written in such a manner, that the first, second, and subsequent letters of the second line, were placed immediately under the corresponding letters of the preceding line. It is not possible to restore the second line, owing to the circumstance of the proper name having been lost, but the chasm in the first line may be supplied thus,

Χαῖρε σὺ μέν, βασιλεῦ, Παιὰν, ἑκατηβόλ' Ἄπολλον.

[8] Ἀλλ' ἄγε δὴ Λητὼ μὲν Ἄπολλόν τ' Ἀρτέμιδι ξὺν,
Χαίρετε δ' ὑμεῖς πᾶσαι· ἐμεῖο δὲ καὶ μετόπισθε
Μνησασθ'— Homeri Hymn. in Apoll. v. 165.

[9] Τὸ κρατήσιππον γὰρ ἐς ἅρμ' ἀναβαίνων,
Ματέρι καὶ διδύμοις
Παίδεσσιν ἀυδὰν μανύει,
Πυθῶνος ἀιπεινᾶς ὁμο-
κλάροις ἐπόπταις. Pind. Nem. Od. ix. v. 8.

side supporting a kind of roof, gives it the appearance of a funeral monument; but from the subject of the bas-relief, and from the invocation to Apollo in the Greek inscription, we have little doubt of its having been a votive offering to that deity. It formerly belonged to the late Duke of Bedford, by whom it was presented to Mr. Charles Towneley, in 1805. There is an engraving of it in Bartolomeo Cavaceppi's work, entitled "Raccolta D'Antiche Statue," &c. vol. iii. tav. i.

Dimensions, 2 feet $7\frac{5}{8}$ inches, by 1 foot $7\frac{3}{4}$ inches.

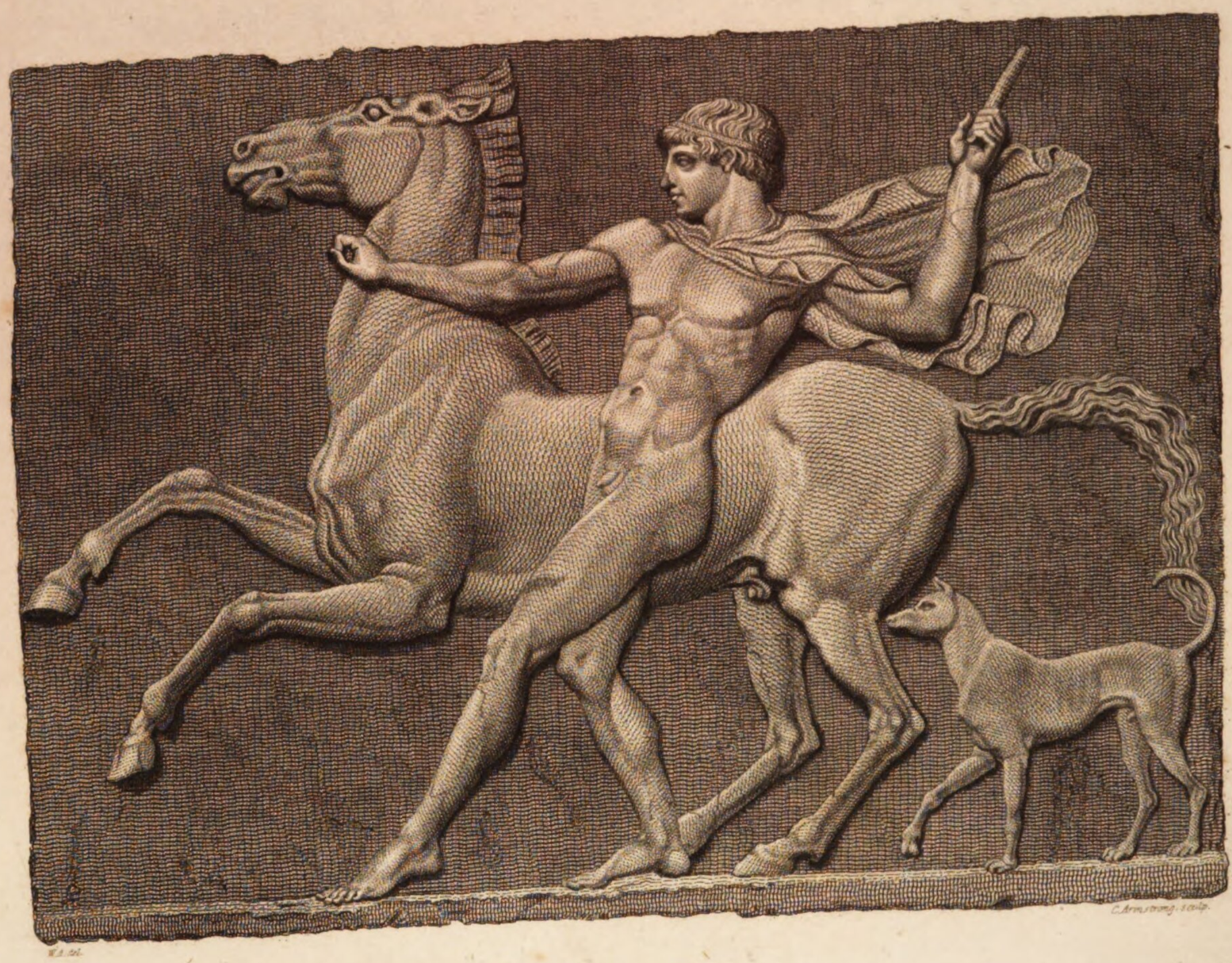

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PLATE VI.

A bas-relief, in the flat early style of Greek sculpture, the subject of which is Castor managing a horse.(1) Castor is represented as a tall young man, with a diadem round his head. With his right hand he is holding the rein of the horse, and is about to strike the animal with a stick which he holds in the other hand. He has no covering, except a short cloak,(2) which is fastened round his neck, and is blown behind him. The rein, which was made of metal, is lost; but the holes in which it was formerly fastened, remain, one in the mouth of the horse, the other in the right hand of Castor. The horse is very spirited; he is rearing up on his hind legs, and appears impatient of controul. The tail is long and flowing, but the mane is cut, and stands erect on the neck in the form of bristles. This mode of docking the manes of horses was very generally practised by the early Greeks; we find it, among a great variety of examples, in the frieze which ornamented the outer wall of the cell of the Parthenon, as well as in the most ancient medals of Syracuse and other cities. The dog which accompanies Castor, and is patiently following the footsteps of his master, is introduced in allusion to the occupation of hunting, which is said to have been the favourite amusement of Castor. Laconia, the country in which the Dioscuri were born,(3) was celebrated for its breed of dogs;(4) a particular species of this

[1] Κάστορά Θ' ἱππόδαμον, καὶ πὺξ ἀγαθὸν Πολυδευκεα.

Hom. Il. Γ. v. 237.

[2] Suidas quotes a passage from Ælian, in which that author describes the statues of Castor and Pollux as having this species of covering: χλαμύδας ἔχοντες ἐπὶ τῶν ὤμων ἐφημμένην ἑκατέραν. Suid. v. Διόσκουροι.

[3] The birth place of these two brothers was Pephnos, a small island near a maritime town of the same name in Laconia. Θαλαμῶν δὲ ἀπέχει σταδίους εἴκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσσῃ. πρόκειται δὲ νησὶς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα. τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμᾶται. Pausan. Laconic. cap. xxvi.

[4] Veloces Spartæ catulos.

Virg. Georg. Lib. iii. v. 405.

Elige tunc cursu facilem, facilemque recursu,
Seu Lacedæmonio natam, seu rure Molosso,
Non humili de gente canem.

Nemesiani Cyneg. v. 106.

animal in Laconia derived its name from that of Castor,(5) and was said to have been presented to him by Apollo.(6)

This bas-relief was found by Mr. Gavin Hamilton in the ruins of Hadrian's villa, on the banks of the Tiber, about the year 1769.

Dimensions, 3 feet 4 inches, by 2 feet 5½ inches.

[5] Καστόριοι, εἶδός τι κυνῶν. Hesych. in voce Καστόριοι.

Τὰ δὲ γένη τῶν κυνῶν ἔστι δισσά· αἱ μὲν, καστόριαι, αἱ δὲ ἀλωπεκίδες. ἔχουσι δ' αἱ μὲν καστόριαι τὴν επωνυμίαν ταύτην, ὅτι Κάστωρ, ἡσθεὶς τῷ ἔργῳ, μάλιστα αὐτὰς διεφύλαξεν.

Xenophon. de Venatione, p. 570, edit. H. Steph.

[6] Αἱ δὲ Καστορίδες, Κάστορος θρέμματα, Ἀπόλλωνος τὸ δῶρον.

Jul. Pollucis, lib. v. c. 5. segm. 39.

Pl. VII.

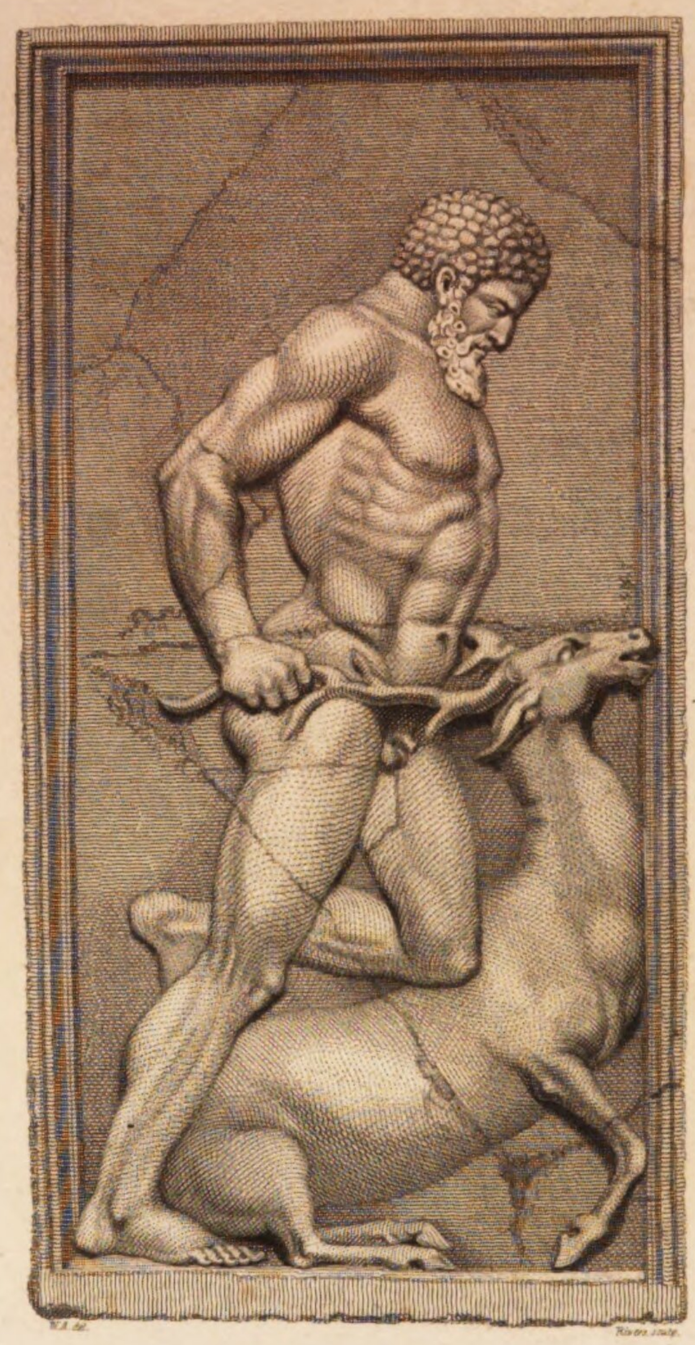

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PLATE VII.

A bas-relief, representing Hercules securing the stag which had frequented Mount Mænalus in Arcadia. This stag had golden horns and brazen feet, and was famous for its extraordinary fleetness. Eurystheus, king of Argos and Mycenæ, having sufficiently tried the strength and courage of Hercules, commanded him, as a proof of his agility, to bring him this animal alive. Hercules pursued the stag for a whole year, and at length overtook it as it was crossing the river Ladon. Hercules is here represented at the moment when he is securing his prize: he is holding the animal by both its horns, and forcing its body to the ground by the pressure of his left knee. In this marble we may remark the same flat early style of Greek work, which we noticed in our description of the preceding article. The hair of Hercules is in small curls, similar to those on a very ancient head of him in this collection;(1) his beard is formal, stiff, and pointed, as it is frequently seen in the earliest specimens of Greek sculpture. This subject is represented, with very little variation, on an altar in the Capitoline Museum;(2) on a marble vase in the villa Albani;(3) and on a frieze found at Prænestе.(4) We find it also frequently repeated on Greek coins struck under the Roman Emperors.(5) In the Anthologia Græca is an epigram remarkably descriptive of the figures on this marble.(6) It describes Hercules

[1] Description of Ancient Marbles, Part I. pl. XII.

[2] Spence's Polymetis, pl. XVIII. fig. 4.

[3] Winckelmann, Monumenti Antichi Inediti, tav. 64.

[4] Museo Pio-Clementino, tom. iv. tav. 40.

[5] It occurs on a coin of Nicæa in Bithynia, struck in the reign of Severus, (Vaillant, Num. Imp. Gr. p. 85,) also on a coin of Perinthus in Thrace, struck in the time of Caracalla, (Cim. Vind. tom. ii. page 61) and on a coin of Germe in Mysia, struck in the reign of Elagabalus, (Vaillant, Num. Imp. Gr. p. 126.)

[6] Τί πρῶτον, τί δ' ἔπειτα φρεσὶν, τί δὲ λοίσθιον ὄσσοις
Θαυμάσσω τέχνης ἀνέρος, ἠδ' ἐλάφου;
Ὧν ὁ μὲν ἰξύϊ θηρὸς ἐπεμβεβαὼς, γόνυ βρίθει,
Εὐπτόρθων παλάμαις δραξάμενος κεράων·

as precisely in the same attitude, and the stag as exhibiting the same marks of excessive fatigue. The order in which the labours of Hercules succeeded each other, does not appear to have been generally decided. In the description which Euripides has given of them, the present is enumerated as the third labour;(7) in the Anthologia it is spoken of as the fourth;(8) and by Callimachus it is said to be the last.(9)

This bas-relief is surrounded by a narrow moulding. Dimensions, 1 foot $11\frac{1}{4}$ inches, by $11\frac{3}{4}$ inches.

Ἡ δ' ὑπὸ χάσματι πολλὰ καὶ ἄσθματι φυσιόωσα,
Γλωσσῃ σημαίνει θλιβομένην κραδίην.
Ἥρακλες γήθησον· ὅλη κεμὰς ἥδε τέθηλεν,
Οὐ κέρασιν μούνοις, χρυσέῃ ἀλλὰ τέχνῃ,

Anthol. Græc. tom. iv. p. 177. edit. Jacobs.

7 Euripidis Herc. Fur. v. 374.

8 Anthol. Græc. tom. iii. p. 179. edit. Jacobs.

9 Callimachi Hymn. in Dian. v. 109.

Pl. IX.

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PLATE IX.

It is very difficult to ascertain the use to which this extraordinary piece of sculpture was anciently applied; it is of coarse workmanship, and was probably not executed before the time of the Antonines. The marble comprises three divisions, each of which exhibits a distinct series of figures in alto-relievo.

In the upper division the infant Bacchus is represented riding on a goat. He is followed by Silenus, and preceded by a young Faun; the latter is in a dancing attitude, and is carrying across his shoulder a plant, probably the same as that which was known to the Greeks by the term *ναρθηξ*,(1) and to the Romans by that of *ferula*. Behind these figures is another Faun; he is seated, and is attempting to detain a nymph, who with one hand struggles to extricate herself from him, and with the other hand pours the contents of a wine vessel over him.

In the middle division we see Venus sitting on a rock which juts out of the sea, waiting with open arms to receive Cupid, who is descending from above with a torch. Near these figures are two Tritons; one of them is holding an oar or rudder, and at the same time securing a marine bull by the horns; the other is lying in a

[1] An umbelliferous plant, sacred to Bacchus, whence he was called *ναρθηκοφόρος*:

Θεσμοφόρον καλέω ναρθηκοφόρον Διόνυσον.

Orphei Hymn. 41. v. 1.

It grows about six or eight feet high, and is supposed to be the same as our *fennel giant*. The specimen before us is without the umbels; but on a fictile vase which is in the Royal Museum of Studies at Naples, the same plant, represented in full flower, is held in the hand of Bacchus, and likewise in that of a female Bacchante. See Millingen, Peintures Antiques et Inedites de Vases Grecques, pl. II.

ἀμφὶ δὲ νάρθηκας ὑβριστὰς

Ὀσιοῦσθ'· αὐτίκα γᾶ πᾶσα χορεύσει.

Eurip. Bacch. v. 113.

Καὶ τήν γε ῥᾳστώνην τοῦ κράτους, νάρθηκές τε ἀντὶ δόρατος, καὶ νεβρὶς ἀντὶ λεοντῆς ἀυτῷ πεποιημένα, καὶ κύλιξ ἀντὶ ἀσπίδος κοίλης.

Aristid. Orat. in Bacchum, tom. i. p. 30, edit. Jebb.

Ferulæ asinis gratissimo sunt in pabulo, cæteris vero jumentis præsentaneo veneno: qua de causa id animal Libero Patri assignatur, cui et ferula. Plin. Nat. Hist. lib. xxiv. c. 1.

recumbent posture on the surface of the waters. In the above figures we recognise Venus as a deity of the sea, attended by some of those inhabitants of the deep, by whose aid she transported herself across the bosom of the ocean.(2) The figure of the Triton holding the bull, as well as the animal itself, are executed in a spirited manner.

In the lower division is a company of hunters returning home with their spoil. Two of them are carrying a wild boar fastened to a hunting-pole, the ends of which are supported between them on their shoulders.(3) They are preceded by one of their companions, and followed by two others; one of the latter, who is accompanied by a dog, carries the nets across his shoulder, and a sort of dog-collar in his left hand.(4) The dresses of the huntsmen are characteristic of their occupation, reaching only to the knee;(5) the feet are covered by a kind of half-boot.(6) The

[2] Adsunt Nerei filiæ, chorum canentes, et Portumnus cærulis barbis hispidus, et gravis piscoso sinu Salacia, et auriga parvulus delphini Palæmon; jam passim maria persultantes Tritonum catervæ, hic concha sonaci leniter buccinat, ille serico tegmine flagrantiæ solis obsistit inimici, alius sub oculis dominæ speculum prægerit, currus bijuges alii subnatant. Talis ad oceanum pergentem Venerem comitatur exercitus. Apuleii Met. lib. iv. ad fin.

Ut stetit ad litus, parvis hæc fatur alumnis,
Ecquis erit, pueri, vitreas qui lapsus in undas
Huc rapidum Tritona vocet, quo vecta per altum
Deferar? Claudian. de nuptiis Hon. et Mar. v. 127.

[3] This mode of carrying a wild boar appears to have been very ancient; an instance of it occurs on a Greek vase. See Millin, Peintures de Vases Antiques, vol. i. pl. 18. A similar example, though of a much later date, occurs on the lid of a sarcophagus in the Collection of the late Henry Blundell, Esq. See Statues, Busts, &c. at Ince, vol. ii. pl. 126.

[4] Κυνοῦχος, *lorum canis*, Jul. Pol. lib. v. c. III. s. 19. It was probably a leathern thong, one end of which was fastened round the neck of the dog, and the other end held in the hand of the hunter, as we see in a bas-relief in the Collection of the late Mr. Blundell. See Statues, Busts, &c. at Ince, vol. ii. pl. 89.

[5] Σκεύη δὲ κυνηγέτου, χιτὼν εὐσταλὴς, πρὸς τὴν ἰγνύαν καθήκων.
Jul. Pol. lib. v. c. III. s. 17.

Εὐσταλέως δὲ χιτῶνα καὶ εἰς ἐπιγουνίδα πήξας
Ελκέσθω.
Oppian. Cyneg. lib. i. v. 97

trees in the back ground represent the forest in which the party has been hunting.

This piece of sculpture belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto; it has been much mutilated. In the first division, the heads of all the figures, including that of the goat, are modern, and have been executed without any knowledge of the original design. The head of Silenus has none of its characteristic marks, the heads of the Fauns are represented without pointed ears, and the head of the goat resembles that of a deer.

In the middle division, the figure of Venus from the hips upwards is modern, as is also the head of Cupid, and a portion of his torch.

In the lower division, the heads of all the huntsmen are modern, except that of the leading figure carrying the wild boar, in which figure the upper part of the head only is not antique.

Dimensions, 1 foot 10 inches, by 1 foot $6\frac{1}{2}$ inches.

[6] Καὶ ὑποδήματα κοῖλα, ἐς μέσην τὴν κνήμην ἀνήκοντα, δεσμῷ ἀκριβεῖ περιεσταλμένα.
Jul. Pol. lib. v. c. III. s. 18.

———————— tegat imas fascia suras.
Gratii Falisci Cyneg. v. 338

Candida puniceis aptentur crura cothurnis.
Nemesiani Cyneg. v. 90.

Pl. X.

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PLATE X.

A bas-relief representing a festoon of vine branches, supported by the skulls of bulls. In the centre, above the festoon, is a mask of a laughing Faun, crowned with ivy. The curved form of this very beautiful piece of sculpture, shows that it has been used as a decoration in the inside of a circular building, probably dedicated to Bacchus. The moulding which surrounds it is composed of ivy leaves.

An engraving of this marble may be seen in a work published by Bartolomeo Cavaceppi, entitled " Raccolta d'Antiche Statue," &c vol. iii. tav. 2.

Dimensions, 2 feet 2 inches, by 1 foot $2\frac{1}{2}$ inches.

W.A. del. J. C. Bromley sculp.

London Published Mar. 1st 1814, by the Trustees of the British Museum, J. Murray, Albemarle St. Mess.rs Nicol, Pall Mall, & Mess.rs Longman, Paternoster Row.

PLATE XI.

A bas-relief representing Castor and Pollux on horseback.(1) They appear as very young men; are lightly clothed with short vests scarcely reaching to the knees, and have diadems on their heads. The horses are small, and their manes are cropped short and stand erect: the bridles, which were often composed of metal inserted into the marble, are here marked with red paint, the vestiges of which are distinctly visible.

In the ancient figures of Castor and Pollux, these youths were represented so much alike in every respect, that it was impossible to distinguish the one from the other,(2) and this is the case in the present instance. They were generally represented with caps on their heads, over which was placed a star. But on a coin of Naples in Campania,(3) the head of one of these twin brothers occurs without the cap, though it has a star behind the neck; and on a silver coin of Geta,(4) the figure of Castor is seen without either the cap or the star.

This bas-relief formed part of the collection belonging to Sir William Hamilton, and purchased by Parliament for the British Museum; it is executed in a very good style, and we cannot but admire the ease and grace with which the youths sit their horses.

Dimensions, 1 foot 9 inches, by 1 foot $5\frac{1}{2}$ inches.

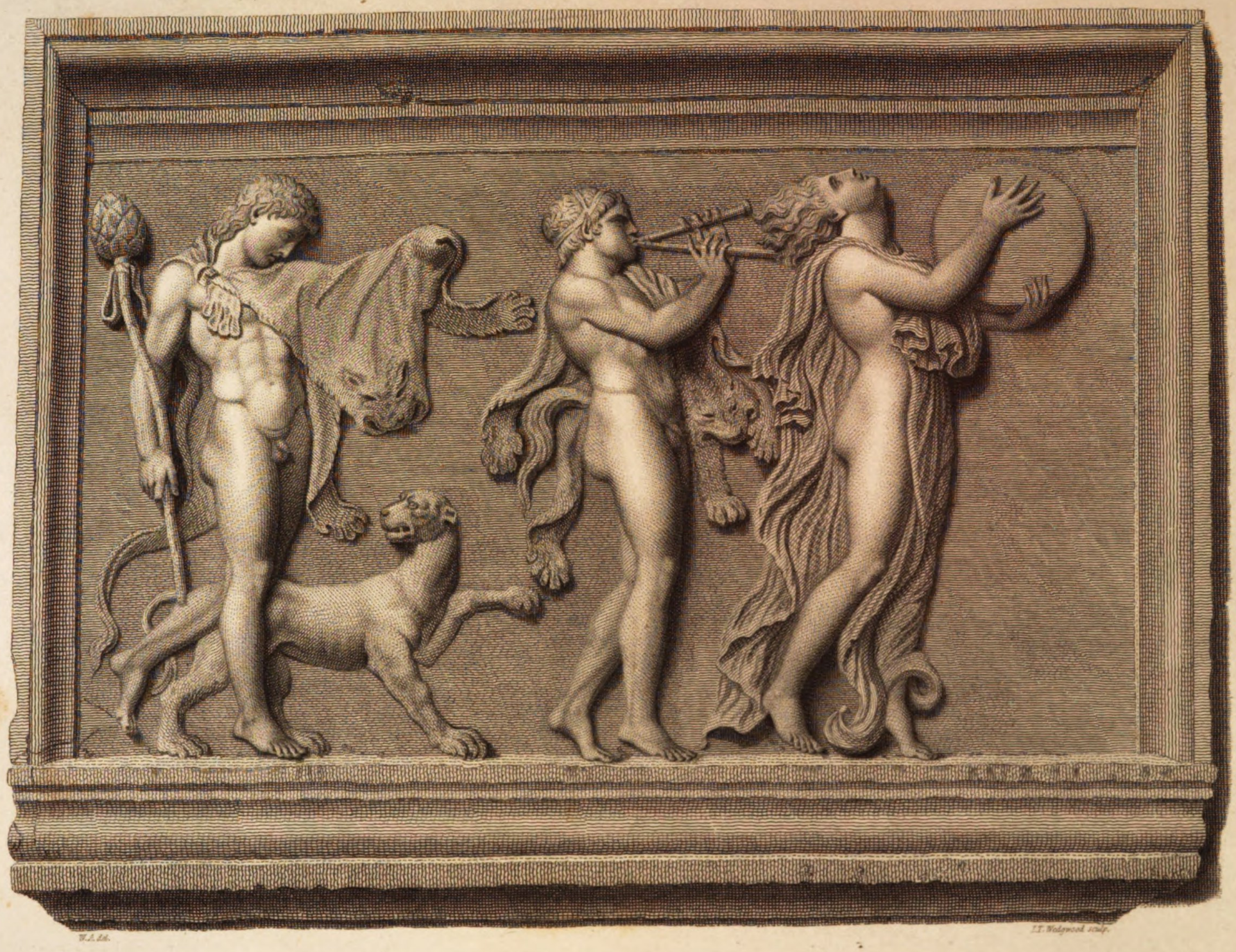
[1] The equestrian figures of Castor and Pollux so frequently occur on Greek and Roman coins, that it is unnecessary to particularise them. According to Pausanias, the Dioscuri were thus represented in a very ancient temple dedicated to them at Athens: *Τὸ δὲ ἱερὸν τῶν Διοσκούρων ἐστὶν ἀρχαῖον, αὐτοί τε ἑστῶτες καὶ οἱ παῖδες καθήμενοι σφίσιν ἐφ' ἵππων.* Pausan. Att. lib. i. c. xviii.

[2]
ambiguo visus errore lacessunt
Oebalidæ gemini. chlamys huic, chlamys ardet et illi:
Ambo hastile gerunt: humeros exertus uterque,
Nudus uterque genas, simili coma fulgurat astro.
Stat. Theb. lib. v. 437.

Ἔχεις μοι εἰπεῖν, ὦ Ἑρμῆ, πότερος ὁ Κάστωρ ἐστὶ τούτων, ἢ πότερος ὁ Πολυδεύκης; ἐγὼ γὰρ οὐκ ἂν διακρίναιμι αὐτούς. Luciani Deor. Dial. xxvi.

[3] Car. Combe, Mus. Hunt. tab. xxxix. fig. 22.

[4] Gessneri, Num. Ant. Imp. Rom. tab. CLI. figg. 17, 18.



W. A. del.

T.Y. Wedgwood sculp.

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PLATE XII.

A bas-relief representing a Bacchanalian procession of three figures,(1) accompanied by a panther. The first figure is a Bacchante playing on the tambourin,(2) her head thrown back,(3) and her hair streaming loosely behind her head; her robe, which is very long and full of plaits, leaves one side of her figure uncovered. The second is a Faun playing on the double pipe, and with the skin of a panther thrown over his left shoulder. The third figure is likewise a Faun, but in a state of intoxication, his head falling forward, and his eyes half closed; he is holding a thyrsus in the right hand, and his left arm is stretched out, and supporting the skin of a panther in the manner of a shield.(4)

All these figures are on tiptoe, in a dancing attitude, similar to the mode in which the attendants on Bacchus were usually represented by the ancient artists.

The cincture which surrounds the head of the Faun who is

[1] A similar bas-relief is engraved in Count Caylus's work, entitled "Recueil d'Antiquités Egyptiennes," &c. tom. vii. pl. 38. The same subject is also repeated on the Gaeta vase, which represents Mercury carrying the infant Bacchus to the nymphs of Nysa, who were to have the charge of his education. In this vase, the same figures are represented following Mercury; they are not, however, introduced in a similar order, for the Bacchante, instead of preceding the other figures, is placed between them. See Sponii Miscellanea Eruditæ Antiquitatis, page 25.

[2] Βυρσότονον κύκλωμα τόδε
Μοι Κορύβαντες ἔυρον.
Ἀνὰ δὲ Βακχείᾳ συντόνῳ
Κέρασαν ἡδυβόᾳ Φρυγίων
Αὐλῶν πνεύματι, ματρός τε Ῥέας εἰς
Χέρα θῆκαν, κτύπον εὐάσμασι Βακχᾶν.
Eurip. Bacch. v. 124.

Exululant comites, furiosaque tibia flatur,
Et feriunt molles taurea terga manus.
Ovid. Fast. lib. iv. v. 341.

[3] Δέρην εἰς αἰθέρα δροσερὸν
Ῥίπτουσ'— Eurip. Bacch. v. 863.

[4] The Bacchanalian custom of extending a cup at arm's length, in the manner of a shield, has been seen in a passage already quoted from Aristides (pl. IX. not. 1.) See Mus. Flor. Gem. vol. i. tab. LXXXVII. figg. 2, 4.

playing on the double pipe, is particularly worthy of remark. This cincture, or bandage, was used by performers on the pipe, and was called by the Greeks φορβειὰ and φόρβιον; (5) it was made of leather, and sometimes passed under the chin,(6) and sometimes over the mouth,(7) an aperture being provided for the passage of the breath. Its use appears to have been to moderate the compass of the musician's breath, and to spare the muscles of his face, in some measure, from unnecessary fatigue during the exertion of playing. When the cincture passed over the lips, its object was to prevent their being galled by the instrument.

This bas-relief, which is in the highest state of preservation, was found by Mr. Gavin Hamilton, in the year 1776, at Civita Vecchia, about five miles from Rome: it is surrounded by a plain moulding, which is deeper at the upper and lower ends, than at the sides.

Dimensions, 4 feet 1½ inch, by 3 feet 2½ inches.

[5] Φόρβιον. τὸ περικείμενον τῷ στόματι τοῦ αὐλητοῦ δέρμα, ἵνα μὴ σχισθῇ τὸ χεῖλος αὐτοῦ.
Suidas in voce.

Φορβειαί εἰσι τὰ δέρματα τὰ περὶ τὸ στόμα τῶν αὐλητῶν προσδεσμευόμενα, ὅπως ἂν σύμμετρον τὸ πνεῦμα πεμπόμενον ἡδεῖαν τὴν φωνὴν τοῦ αὐλοῦ ποιήσῃ.
Schol. Vet. in Aristoph. Vesp. v. 580.

Φυσᾷ γὰρ οὐ σμικροῖσιν αὐλίσκοις ἔτι,
Ἀλλ' ἀγρίαις φυσαισι φορβειᾶς ατερ.
Sophoclis Fragm.

See Cic. Epist. ad Att. lib. ii. 16, and Longin. de Sublim. sect. iii.

[6] An example of this kind may be seen on a marble head in the collection of the British Museum, and which will be described hereafter.

[7] D'Hancarville's Description of Sir William Hamilton's vases, vol. i. pl. 124. Le Pitture Antiche D'Ercolano, tom. iv. pag. 201.

Pl. XIII.

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PLATE XIII.

A bas-relief representing Victory pouring out a libation to Apollo. Both these figures are represented standing on tiptoe, underneath a colonnade supported by Corinthian pillars. A similar subject occurs on a bas-relief of terracotta in this collection, a description of which has been already given.(1) Apollo is here represented in his character of *Musagetes*, or leader of the Muses; he is supporting a lyre on his left arm, and touching the strings of it, not with a plectrum, but with the fingers of his left hand. He wears a tunic reaching nearly to the ground,(2) with a short upper vest, which has long sleeves, and is fastened with a girdle round his waist. An ample peplum, or cloak, hangs undulating from his left shoulder. His head is ornamented with a tiara; he has armlets on his arms, and his feet are covered with sandals. Victory is represented as an elegant and youthful figure, with large wings half extended on her shoulders. Her dress consists of a long but very light robe, over which is thrown a short upper garment. She wears a zone round her waist; her arms are ornamented with bracelets and armlets, but are otherwise uncovered, and her feet have neither shoes nor sandals. Her right hand, which is raised above her head, is pouring the libation from a vase with one handle, and the patera which receives the libation is held both by Apollo and herself. Near the figure of Victory is a circular altar, ornamented with festoons of flowers supported by winged figures.

A great part of this bas-relief is not antique, but the restorations, which have been executed with considerable ability, were copied

[1] Description of the Collection of Ancient Terracottas in the British Museum, p. 12, pl. xi. fig. 18.

[2] Ipse Deus Vatum, pallâ spectabilis aureâ,
Tractat inauratæ consona fila lyræ.
Ovid. Amor. Lib. 1, el. 8, v. 59.

Deinde inter matrem Deus ipse, interque sororem,
Pythius in longâ carmina veste sonat.
Propert. lib. II. el. 23, v. 17.

from more perfect marbles in the Albani collection. The antique parts include the upper portions of both the figures. The line of separation, as marked in the engraving, passes in a perpendicular direction close behind the head of Apollo, crosses the elbow of his right arm, and then descending some way below the lyre, is continued upward underneath the arm and across the wing of the figure of Victory.

This bas-relief, in the parts which are antique, differs in a few points from the one in terracotta; the most remarkable difference is, that in the terracotta the colonnade is omitted.

The mythological design of this composition is involved in considerable doubt. In the description of the bas-relief of terracotta, we have considered it highly probable, that the subject relates to some particular part of the ceremony which took place in Athens at the celebration of the Thargelia, a festival instituted in honour of Apollo and Diana. Zoega,(3) who has published descriptions of five marbles in the villa Albani,(4) all of which exhibit the present subject, conjectures that they relate to the worship of Apollo at Delphi; and he supposes that the magnificent building which is seen in the back-ground of one of these marbles, represents the temple erected to Apollo in that city. Which of these explanations is correct, if either of them be so, we cannot possibly determine. It is worthy of observation, however, that these bas-reliefs do not furnish the only instance in which Victory is associated with Apollo; for on a medallion of the Emperor Commodus, she is represented offering a lyre to that deity.(5)

[3] Li Bassirilievi Antichi Di Roma, colle illustrazioni di Giorgio Zoega, tom. ii. p. 239, tav. xcix.

[4] Four of these have been subsequently removed to Paris. See Mus. Nap. tom. iv. pl. 7, 8, 9, 10.

[5] Vaillant, Selectiora Numismata in ære maximi moduli e Museo illust. D. D. Francisci De Camps, p. 53.

PLATE XIII.

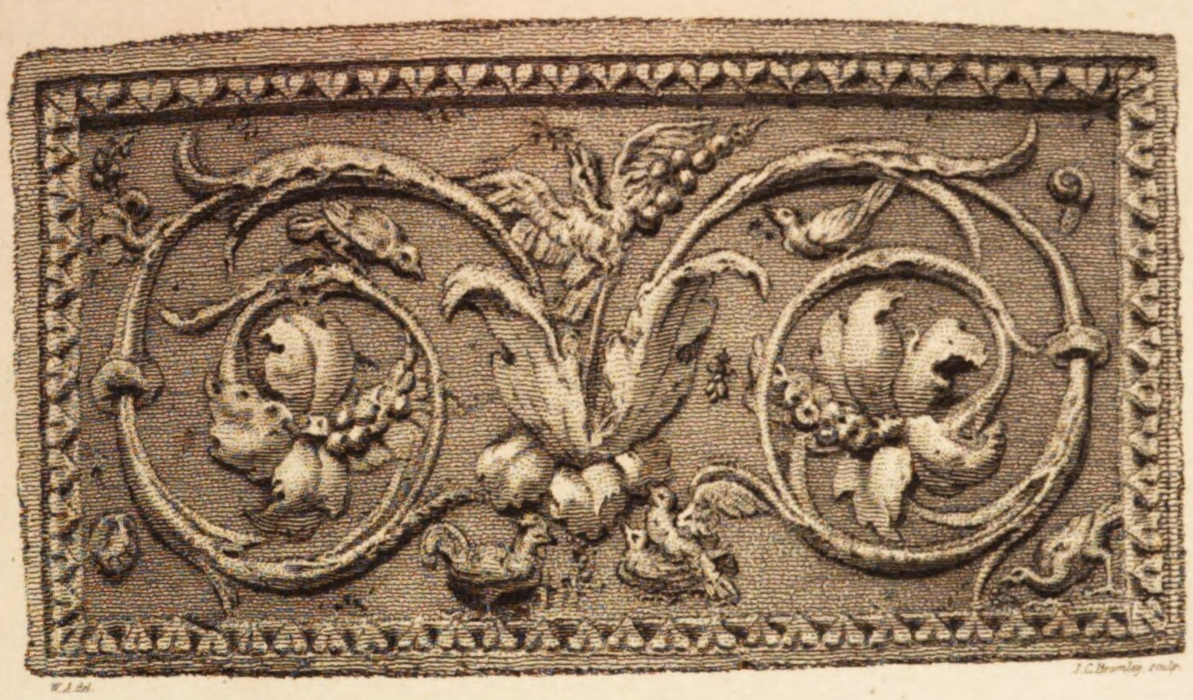
Besides the marbles already mentioned as having belonged to the Albani collection, we know of two fragments which represent the same subject; one is in the collection of the Earl of Elgin, and another, found about twenty years ago in the island of Capri,(6) is in the possession of Prince Schwarzenberg.

This bas-relief formed part of the collection of Sir William Hamilton.

Dimensions, 2 feet $\frac{3}{4}$ inch, by 2 feet $\frac{3}{4}$ inch.

[6] Ragguagli di varii scavi e scoverte di Antichità fatte nell' Isola di Capri, dal Sig. Hadrava, tav. iv, p. 28.

Pl. XIV.



W. B. del. J. C. Bromley, sculp.

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PLATE XIV.

A bas-relief, representing an arabesque ornament. It consists of two stems of a plant growing from the same root, and curling in opposite directions. Underneath the plant, and on different parts of the branches are several kinds of birds, one of which, perched on a flowering stem in the centre, is in the act of catching an insect: the others appear to be pecking at the plant itself. In two of the corners of the marble are shells, from one of which a snail is issuing. This bas-relief is surrounded by a moulding composed of ivy-leaves: its concave form renders it probable that it has been used as a decoration on the outside of a circular building.

An engraving of this marble was first published by Bellorius,(1) in 1688, and subsequently by Cavaceppi,(2) in 1772.

Dimensions, 2 feet $3\frac{1}{2}$ inches, by 1 foot $2\frac{1}{2}$ inches.

[1] Petri Bellorii Notæ in Numismata tum Ephesia, tum aliarum urbium apibus insignita, tab. viii.

[2] Raccolta d'Antiche Statue, Busti, Teste cognite, ed altre Sculture Antiche restaurate dal Cavaliere Bartolomeo Cavaceppi, vol. iii. tav. 2. fig. 2.

Pl. XV.

W. A. del. *J. C. Bromley sculp.*

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PLATE XV.

A bas-relief representing the Centaur Nessus carrying Deianira in his arms. The story, to which the subject of this bas-relief refers, is as follows. Hercules passing through Aetolia in company with Deianira his wife, and his infant son Hyllus, arrived at the river Evenus. Being desirous of crossing it, he undertook the charge of conveying the boy over himself, but entrusted his wife to the care of the Centaur Nessus, who plied as a ferryman on the banks of that river, and was accustomed to transport passengers across for hire. Hercules proceeded first with Hyllus, leaving Nessus to follow him with his charge. Nessus, however, in his way over, being struck with the beauty of Deianira's person, had the temerity to offer her some indignities. Hercules, upon hearing the screams of Deianira, turned back to render her assistance, and instantly punished Nessus for his audacity, by shooting him with a poisoned arrow, just as he reached the shore.(1)

[1] Ὃς τὸν βαθύῤῥουν ποταμὸν Εὔηνον βροτοὺς
Μισθοῦ 'πόρευε χερσὶν, οὔτε πομπίμοις
Κώπαις ἐρέσσων, οὔτε λαίφεσιν νεώς.
Ὃς κἀμὲ, τῶν στόλων πατρώων ἡνίκα
Ξὺν Ηρακλεῖ τὸ πρῶτον εὔνις ἐσπόμην,
Φέρων ἐπ' ὤμοις, ἡνίκ' ἦν μέσῳ πόρῳ,
Ψαύει ματαίαις χερσὶν· ἐκ δ' ἤϋσ' ἐγώ,
Χὼ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας, χεροῖν
Ἧκεν κομήτην ἰόν· ἐς δὲ πνεύμονας
Στέρνων διεῤῥοίζησεν.

Sophoclis Trachin. v. 559.

Ἐπεὶ δὲ πορευόμενος ἦλθε πρὸς τὸν Εὔηνον ποταμὸν, κατέλαβε Νέσσον τὸν Κένταυρον μισθοῦ διαβιβάζοντα τὸν ποταμόν. Οὗτος δὲ πρῶτον διαβιβάσας τὴν Δηϊάνειραν, καὶ διὰ τὸ κάλλος ἐρασθεὶς, ἐπεχείρησε βιάσασθαι ταύτην. Ἐπιβοωμένης δ' αὐτῆς τὸν ἄνδρα, ὁ μὲν Ηρακλῆς ἐτόξευσε τὸν Κένταυρον.

Diod. Sic. lib. iv. p. 281, edit. Wesselingii.

Ἄγων δὲ Δηϊάνειραν, ἐπὶ ποταμὸν Εὔηνον ἦκεν, ἐν ᾧ καθεζόμενος Νέσσος ὁ Κένταυρος τοὺς παριόντας διεπόρθμευε μισθοῦ, λέγων παρὰ θεῶν τὴν πορθμείαν εἰληφέναι διὰ δικαιοσύνην. Αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη· Δηϊάνειραν δὲ, μισθὸν αἰτηθεὶς, ἐπέτρεψε Νέσσῳ διακομίζειν. ὁ δὲ διαπορθμεύων αὐτὴν ἐπεχείρει βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ὁ Ἡρακλῆς, ἐξελθόντα Νέσσον ἐτόξευσεν εἰς τὴν καρδίαν. Apollodori Bibl. lib. ii. c. 7, sec. 6.

From the above passage of Diodorus Siculus, it would appear that Nessus conveyed

PLATE XV.

Nessus is represented with the skin of a panther tied round his neck, and flying behind him; his whole figure is full of character and spirit. He is represented at the moment after he has landed, and precisely at the time of receiving the arrow of Hercules in his breast. The arrow does not appear, but the excessive agony which is visible in the countenance of Nessus, proves that he has already received his death-wound. Deianira is clothed in a long flowing tunic; she exhibits the strongest marks of alarm and distress: her arms are uplifted and stretched forward, and she appears to be earnestly calling her husband back to rescue her.(2) On the right of this bas-relief is a tree, and near it a vase placed upon a column.

The principal parts of this bas-relief are antique, and those which are modern have been so well executed by Bartolomeo Cavaceppi, that they are discernible only by a very close inspection. The figures both of the Centaur and Deianira are antique, with the exception of the following parts, namely, the four legs and tail of the former, and the greater part of the right arm, and a portion of the left arm of the latter. The skin of the panther is antique, as are also the vase and the upper part of the tree; all the rest of the marble is modern.

Deianira across the river first, and that Hercules followed; but from the extracts from Sophocles and Apollodorus, it may be inferred that the contrary was the case. The authority of the two last mentioned authors is fully supported by the marble, which represents Deianira looking forward, not backward. The reader will find that their authority is still farther strengthened by a passage in Philostratus, which will be presently referred to.

(2) An ancient painting, which represented the subject of Nessus and Deianira, and included also the figures of Hercules and Hyllus, is described by Philostratus. The description he gives both of Nessus and Deianira so exactly accords with the representation of those figures in the marble, as to render it highly probable that the painting and the sculpture were copied from the same original.

Γεγράφαται δὲ, ἡ μὲν Δηϊανείρα ἐν τῷ τοῦ κινδύνου σχήματι, καὶ περιδεὴς ἐς τὸν Ἡρακλέα τὰς χεῖρας τείνουσα. Ὁ δὲ Νέσος, ἄρτι τὸν ὄιστὸν δεξάμενος, καὶ περὶ ἑαυτῷ σφαδάζων. Philostrati Junioris Icones, N. 16.

PLATE XV.

This bas-relief was formerly in the Verospi palace at Rome, and an engraving of it has been published by Cavaceppi.(3)

Dimensions, 1 foot $11\frac{7}{8}$ inches, by 1 foot $9\frac{1}{2}$ inches.

[3] Raccolta D'Antiche Statue, Busti, Teste Cognite, ed Altre sculture Antiche scelte, restaurate dal Cavaliere Bartolomeo Cavaceppi, scultore Romano Vol. iii. tav. 29.

W.A. del. *G.B.Cooke. sculp.*

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PLATE XVI.

A bas-relief, representing a cow suckling her calf, and at the same time drinking out of a circular vessel in the form of a *tazza*. This subject, with the exception of the drinking vessel, is repeated on several ancient medals, namely on those of the Island Corcyra,(1) of Apollonia (2) and Dyrrhachium(3) in Illyricum, and of Carystus (4) in Eubœa. On these medals, the cow suckling her calf is a symbol of the fertility of the land, and of the pasture it afforded for cattle in those countries where the coins were minted. There can be but little doubt that the marble has the same allusion; and we think it probable that it has been dedicated to Apollo,(5) who was supposed to have pastures and cattle under his especial protection. It may be worth while to remark, that a subject very much resembling the present, occurs on a bas-relief in the Papal collection; (6) there is also an ancient gem published by Count Caylus,(7) on which the same subject is engraved.

Dimensions, 1 foot, by 8 inches.

[1] Pellerin, Recueil de Médailles de Peuples et de Villes, tom. iii pl. xcvi. fig. 2.

[2] Begeri Thesaurus Brandenburgicus. vol. i. pp. 462, 463.

[3] Ibid. vol. i. p. 455.

[4] Eckhel, Numi Veteres Anecdoti, tab. x. fig. 17.—Veterum Populorum et Regum Numi qui in Museo Britannico adservantur, tab. viii. fig. 18.

[5] Ῥεῖά κε βουβόσιον τελέθοι πλέον, οὐδέ κεν αἶγες
Δεύοιντο βρεφέων ἐπιμηλάδες, ἦσιν Ἀπόλλων
βοσκομένης ὀφθαλμὸν ἐπήγαγεν· οὐδ' ἀγάλακτες
Ὄιες, οὐδ' ἄκυθοι, πᾶσαι δὲ κεν εἶεν ὕπαρνοι.

Callim. Hymn. in Apoll. v. 50.

[6] Museo Pio-Clementino, tom. v. tav. xxxiii.

[7] Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, et Romaines, tom. i. pl. 50, fig. 3.

Pl. XVII.

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PLATE XVII.

Two terminal heads joined back to back; one represents the bearded Bacchus, the other is a head of Libera. The style of the hair is precisely the same in both of them; three rows of small spiral curls fall over the forehead, two larger curls of a similar form hang down on each side of the temples, and a long straight lock descends on each side of the breast. Both heads are ornamented with a narrow diadem.

Bacchus, according to the ancient mythology, partook of both sexes,(1) whence he was called *δίμορφος*.(2) To exemplify this idea, the more beautiful figures of Bacchus, which represent him as a youth, have always a blended resemblance of the male and female forms, the softness of the features, and the delicate contour of the limbs, exhibiting in a very striking manner, the distinctive marks of the female character. In the present instance, the androgynous nature of Bacchus, instead of being expressed by the union of both his characters in one figure, is represented under two distinct forms, one of which exhibits him entirely as a male, the other as a female.

These heads were found in the neighbourhood of Rome, in an excavation made by Mr. Gavin Hamilton. A portion of each nose has been restored; in every other respect the heads are entire.

Height, 1 foot 2 inches.

[1] *Ἄῤῥενα καὶ θῆλυν, διφυῆ λύσειον Ἴακχον.*
Orphei Hymn XLII. v. 4

Καὶ γὰρ ἐν ἠϊθέοις [ἐστὶ κόρη.] καὶ ἐν κόραις [ἠϊθέος,] καὶ αὖ ὡς ἐν ἄῤῥεσιν ἀγένειός τε καὶ βρισεύς.
Aristidis Orat. in Bacchum, tom. i. pag. 29, edit. Jebb.

Ταῦτ' ἄρα καὶ ἄῤῥην τε καὶ θῆλυς ὁ θεὸς ὥς φασιν. ὅτι καὶ αὐτῳ ὁ πατὴρ ἑκατέρας τῆς φύσεως μετέσχεν εἰς αὐτόν. Aristides, loco citato.

Trahitque Bacchus virginis tener formam.
Diversorum Poetarum in Priapum Lusus, Carm XXXV. v. 3.

Huc adverte favens virgineum caput.
Seneca in Oedipo, v. 408.

——— tibi, cum sine cornibus adstas,
Virgineum caput est.
Ovid. Met. lib. iv. v. 19.

[2] *Ἄγριον, ἄῤῥητον, κρύφιον, δικέρωτα, δίμορφον.*
Orphei Hymn. XXX. v. 3.

Pl. XVIII.

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PLATE XVIII.

A statue of the goddess Fortune, with a modius on her head; her right hand holds a rudder, the lower part of which rests upon a globe, and her left hand supports a cornucopiæ filled with corn and fruits of different kinds.(1) The modius and the cornucopiæ allude to the abundance conferred by the favour of this goddess upon her votaries. From a passage in Horace,(2) in which Fortune is styled the mistress of the sea, a modern commentator(3) has conjectured, that the rudder is a symbol of her particular influence over that element. This opinion, however, though it may be found in the writings of Dion Chrysostom,(4) is probably erroneous, since the rudder is rather to be considered as a metaphorical symbol of her general dominion over the affairs of the world, and this latter supposition seems to be very fully confirmed by the circumstance of the rudder being placed upon the globe.

Fortune was worshipped in very early times by the Greeks. The most ancient statue of Fortune, according to Pausanias, was that made by Bupalus(5) for the people of Smyrna, about the 60th Olympiad. An ancient temple was dedicated to her at Pharæ(6) in

[1] Nam simulacrum ejus cum copia et gubernaculo fingunt; tanquam hæc et opes tribuat, et humanarum rerum regimen obtineat. Lactant. Instit. lib. iii. c. 29.

Οἱ δὲ πηδάλιον ἔδωκαν κρατεῖν· οἱ δὲ τὰ κρείττω γράφοντες, τὸ τῆς Αμαλθείας ἔδοσαν κέρας πλῆρες καὶ βρύον ταῖς ὥραις. ———— τὸ δὲ πηδάλιον δηλοῖ, ὅτι κυβερνᾷ τὸν τῶν ἀνθρώπων βίον ἡ τύχη. τὸ δὲ τῆς Αμαλθείας κέρας, μηνύει τὴν τῶν ἀγαθῶν δόσιν τὲ καὶ εὐδαιμονίαν. Dionis Chrysostomi Orat. LXIII. ad fin.

[2] Te pauper ambit sollicita prece
Ruris colonus; te dominam æquoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.
Hor. Carm. lib i. Od. 35 v. 6.

[3] Christi. Adolphi Klotzii Vindiciæ Q. Horatii Flacci, p. 153.

[4] Πρῶτον μὲν γὰρ, ἕστηκεν ἑτοίμη πρὸς τὰ ἔργα· εἶτα τῇ μὲν δεξιᾷ χειρὶ πηδάλιον κατέχει, καὶ ὡς εἴποι τὶς, ναυτίλλεται. τί δαὶ ἄρα τοῦτο ἦν; πότερον ὡς μάλιστα τῶν πλεόντων τῆς τύχης δεομένων; ἢ διότι τὸν βίον ἡμῖν ὡς τινα μεγάλην ναῦν κυβερνᾷ, καὶ πάντας σώζει τοὺς πλέοντας. Dionis Chrysostomi Orat. LXIV.

[5] Pausan. Messen. lib. IV. c. XXX.

[6] Pausan. ibid..

Messene; there was also a temple belonging to her at Thebes in Boeotia,(7) as well as in several other cities; and the decrees of the Greeks were usually made in the name and under the sanction of good Fortune.

It is remarkable, however, that notwithstanding the knowledge which the Greeks had of this deity, her image never appears on any of the more ancient Greek medals, and indeed of the numerous figures of her now extant both in marble and bronze, not one appears to be of high antiquity. It was not till the time of the Roman Emperors that the worship of this goddess was universally established. After this period one of the most common figures on the Greek and Roman coins was that of Fortune; and as a proof of the great ascendancy which she was believed by the Romans to hold over the interests of mankind, no less than twenty-five temples were erected to her at Rome.

This statue was found by Mr. Gavin Hamilton near the Via Latina, a short distance from Rome. The neck, and nearly the whole of the modius is modern; and the head, though ancient, has belonged to another figure. The right hand, and the whole of the rudder, except a small portion which is attached to the globe, are likewise modern, as is also the left hand and the lower part of the cornucopiæ.

Height, including the pedestal, 3 feet $1\frac{3}{8}$ inch.

[7] Pausan. Bœot. lib. IX. c. XVI.

Pl. XIX.

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PLATE XIX.

A terminal head of the Indian or bearded (1) Bacchus, executed in the hard early style of Greek sculpture. A broad diadem (2) crowns the head; and the hair, which in the most ancient representations of Bacchus is often artificially curled, is exhibited in its natural state. The countenance is expressive of dignity blended with mildness.

This head was found in the year 1790, in that part of Hadrian's villa Tiburtina, which is supposed to have been the Pinacotheca. Many valuable marbles were discovered at the same time, and among them was the fine statue of the Discobolus in this collection.

Every part of this head is antique, except the extremities of the curls which fall on the left shoulder. The term is modern.

Height, 1 foot $9\frac{1}{8}$ inches.

[1] Δίμορφον δ' αὐτὸν δοκεῖν ὑπάρχειν, διὰ τὸ δύο Διονύσους γεγονέναι, τὸν μὲν παλαιὸν, καταπώγωνα, διὰ τὸ τοὺς ἀρχαίους πάντας πωγωνοτροφεῖν· τὸν δὲ νεώτερον, ὡραῖον καὶ τρυφερὸν καὶ νέον, καθότι προείρηται. Diod. Sic. lib. iv. p. 251, edit. Wesselingii.

Διόνυσος δὲ ἐν ἄντρῳ κατακείμενος γένεια ἔχων καὶ ἔκπωμα χρυσοῦν, ἐνδεδυκώς ἐστι ποδήρη χιτῶνα. Pausan. Eliac. lib. v. c. xix.

Item Liberi Patris simulacra partim puerili ætate, partim juvenili fingunt, præterea barbata specie, senili quoque. Macrob. Saturn. lib. i. c. xviii.

[2] Πρὸς δὲ τὰς ἐκ τοῦ πλεονάζοντος οἴνου κεφαλαλγίας τοῖς πίνουσι γινομένας, διαδεδέσθαι λέγουσιν αὐτὸν μίτρα τὴν κεφαλήν· ἀφ' ἧς αἰτίας καὶ μιτρηφόρον ὀνομάζεσθαι. ἀπὸ δὲ ταύτης τῆς μίτρας ὕστερον παρὰ τοὶς βασιλεῦσι καταδειχθῆναι τὸ διάδημα φασί.

Diod. Sic. lib. iv. p. 250, edit. Wesselingii.

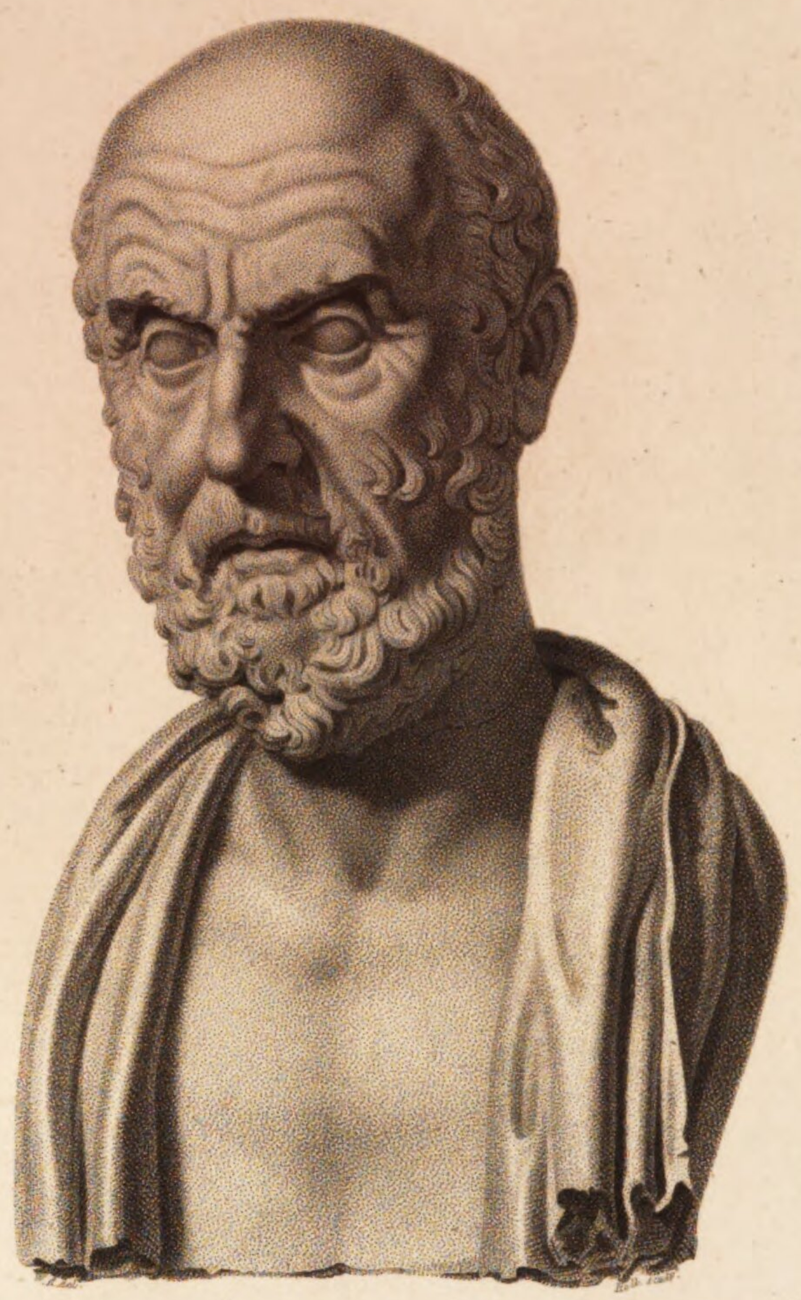

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PLATE XX.

A head, probably of Hippocrates, who was born in the island of Cos, in the first year of the 80th Olympiad, or 460 years before Christ. After he had studied and practised the profession of medicine in his own country, this celebrated physician travelled in quest of knowledge, through Asia Minor, Libya, Scythia, Macedon, Thessaly, and part of Thrace; he spent a considerable time in the court of Perdiccas II. king of Macedon,(1) and died at Larissa in Thessaly, near which city his monument was still extant in the time of Soranus,(2) who flourished under the Emperor Hadrian. It appears that during his life time the highest honours were conferred upon him in Greece.(3)

The reason for assigning this head to Hippocrates, is founded upon the resemblance it bears to a head of that celebrated Greek physician, which occurs on a coin struck in honour of him by the people of Cos. This coin was formerly in the collection of Fulvius Ursinus; an engraving of it first appeared in 1606, in a work entitled, "Illustrium Imagines,"(4) and there is an engraving of it prefixed to Dr. Mead's dissertation "De nummis quibusdam a Smyrnæis in Medicorum honorem percussis," which was published in the year 1724. The latter engraving is a copy of the former one, but it is stated to have been executed from a coin in the collection

[1] Διέτριψε δὲ ἐν Μακεδονίᾳ, φίλος ὢν σφόδρα τῷ βασιλεῖ Περδίκκᾳ.
Suidas in voce Ἱπποκράτης.

[2] Τέθαπται δὲ μεταξὺ Γυρτῶνος καὶ Λαρίσσης· καὶ δείκνυται ἄχρι δεῦρο τὸ μνῆμα.
Hippocratis Genus et Vita secundum Soranum, sect. iii.

[3] Hippocrates medicina: qui venientem ab Illyriis pestilentiam prædixit, discipulosque ad auxiliandum circa urbes dimisit: quod ob meritum honores illi, quos Herculi, decrevit Græcia. Plinii Nat. Hist. lib. vii. c. 37.

Ἀντίδοτος Ἱπποκράτους, ᾗ χρησάμενος Ἀθήνησι εἰς λοιμικὴν νόσον ἐστεφανώθη παρ' αὐτῶν.
Actuarii Meth. Med. lib. v.

[4] Illustrium Imagines, ex antiquis marmoribus, nomismatibus, et gemmis expressæ: quæ exstant Romæ, major pars apud Fulvium Ursinum. Editio altera, aliquot imaginibus et J. Fabri ad singulas commentario, auctior atque illustrior, 4to. Antverpiæ, 1606, tab. 71.

of the king of France. The great rarity of this coin has caused it to be suspected, and Eckhel has not hesitated to declare his suspicions of its being a forgery.(5) The coin, however, is still in the French Collection, and an accurate engraving of it has been given in the Iconographie Grecque,(6) the author of which work assures us that the genuineness of the medal has been verified by competent judges; it is a small bronze medal, and not in good preservation, as the two first letters only of the name of Hippocrates are legible on it.

The numerous repetitions of this head in marble, show that it is the representation of a person who possessed a considerable share of celebrity. A similar head is in the Capitoline Museum,(7) two others are in the French Collection,(8) one of which was taken from the Villa Albani; and a fourth is in the possession of Richard Payne Knight, Esq. We are not acquainted with the number of years which Hippocrates lived; some say that he died at the age of 85, some that he lived to be 90, and others extend his life to 104 and 109 years, but all agree that he lived to an advanced age. The marble appears to represent a man, who is rather more than 80 years old. The sculpture is excellent, and exhibits a fine specimen of the best style of Greek art. Soranus, who wrote the life of Hippocrates, mentions that he was bald,(9) and it is thus that he is represented on the coin of Cos, as well as in all the busts which have been enumerated.

This head was found near Albano, amongst some ruins supposed

[5] Doct. Num. Vet. vol. ii. p. 599.

[6] Pl. 57. fig. 2.

III . . . . . Caput Hippocratis barbatum et calvum
Baculus, cui serpens obvolvitur. (Æ. iii)

[7] Mus. Capitol. vol. i. pl. 42. [8] Mus. Nap. tom. ii. pl. 78. 79.

[9] Ἐν δὲ ταῖς πολλαῖς εἰκόσιν ἐσκεπασμένος τὴν κεφαλὴν αὐτοῦ γράφεται, ὡς μὲν τινες λέγουσι, ἐν πίλῳ παράσημον εὐγενείας, καθάπερ Ὀδυσσεύς. ἄλλοι δὲ τῷ ἱματίῳ. καὶ τούτων οἱ μὲν δι' εὐπρεπείην, ἐπεὶ φαλακρὸς ἦν. Hippocratis Genus et Vit. secundum Soranum, sect. iii.

to have been the villa of Marcus Varro, who, according to Pliny, possessed no less than seven hundred portraits of illustrious men in his library.(10)

The nose and upper part of the left ear are modern, as are also the neck and bust.

Height, 1 foot $6\frac{1}{2}$ inches.

(10) Imaginum amore flagrasse quondam testes sunt et Atticus ille Ciceronis, edito de his volumine, et Marcus Varro benignissimo invento, insertis voluminum suorum fecunditati, non nominibus tantum septingentorum illustrium, sed et aliquo modo imaginibus.
Plinii Nat. Hist. lib xxxv. c 2

Pl. XXI.

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PLATE XXI.

A head of Mercury, the features of which are strongly expressive of the youth and beauty for which he was celebrated; (1) the hair is short and curly. This head is slightly inclined, in the same manner as we may remark, though to a greater degree, in nearly all the fine busts and statues of this deity.

The style of the sculpture, though there are remains of archaism in the sharpness of some of the lines, shows that it was executed at a time when the art was rapidly reaching its acme of perfection.

The term to which this head has been attached is modern. The right side of the head has undergone considerable restoration; but the whole of the face, the tip of the nose excepted, is antique, and in high preservation.

This beautiful head was lately in the possession of William Chinnery, Esq. and was purchased for the British Museum, at the sale of his Collection, in 1812.

Height, 1 foot 8 inches.

[1] Omnia Mercurio similis, vocemque, coloremque.
Et crines flavos, et membra decora juventæ.
Virg. Æn. lib. iv. v. 558.

Νεανίσκος ἐστὶν ὡραῖος, οὐκ ἐπίκτητον οὐδὲ κομμωτικὸν ἔχων κάλλος, ἀλλ' εὐθὺς ὥστε συνεμφαίνεσθαι τὴν τῆς ψυχῆς ἀρετὴν δι' αὐτοῦ. Galeni Suasoria ad Artes Orat. c. iii.

Pl. XXII.

W.A.del. W.Bromley sculp.

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PLATE XXII.

THIS beautiful statue of Venus is executed in the finest style of Greek work. She is represented almost entirely uncovered, with her head rather inclined to the right, and her body slightly bending forward; the forms of her figure are those of the prime of youth.(1) The drapery which covered her, appears to have been just thrown off, but is kept from falling by being confined between the lower limbs. The hair is short, and her head is bound round with several narrow fillets; her feet, which were usually represented naked, are covered with sandals. Both arms are modern, and the disposition of them is perhaps not correct. They were restored under the direction of Mr. Gavin Hamilton, who conceived that the figure anciently held a mirror in the left hand. There is a projection in the marble, on the right side of the chin, as if something had been originally attached to that part; and this circumstance has given rise to another supposition, namely, that the statue represents Angerona, the goddess of silence, and that the fore finger of the right hand was raised to the chin, as if in the action of imposing silence.(2) This appearance on the chin certainly renders it highly probable that the right hand of the figure was raised to that part of the face, but it is not necessary to infer from thence that the statue represents Angerona, with whose figure, except as far as relates to this distinctive characteristic, we are unacquainted. The only two figures which have been published under the name of Angerona,

[1] Qualis fuit Venus, cum fuit virgo, nudo et intecto corpore perfectam formositatem professa. Apuleii Met. lib. x. p. 738, edit. Oudendorpii.

[2] Masurius adjicit simulacrum hujus deæ [*Angeronæ*] ore obligato atque signato in ara Volupiæ propterea collocatum; quod qui suos dolores anxietatesque dissimulant, perveniant patientiæ beneficio ad maximam voluptatem.

Macrobii Saturn. lib. i. c. 10.

Angeronam quæ digito ad os admoto silentium denuntiat.

Macrobii Saturn. lib. iii. c. 9.

Ideo sacellum Angeronæ, quæ dea præsul silentii, obsignato ore effingitur, ac inter antiquissimas religiones Romæ colebatur

Alexandri ab Alexandro Genialium Dierum, lib. iv. c. 26.

may be seen in the first volume (plate CCXIII.) of Montfaucon's work, entitled " L'Antiquité Expliquée," &c. Both these statues have the finger of one hand raised to the mouth, but in other respects they differ very much. The first of them, we conceive, represents Mnemosyne, the mother of the Muses; and the second is undoubtedly a Venus. We therefore think ourselves justified in the supposition, that the right hand of the statue now before us, was elevated to the chin, and that the left arm was held across the body a little below the bosom.

The head has been broken off, but it evidently belongs to the figure. With the exception of the arms, which have been already mentioned as being modern, the nose is the only part which is not antique; the surface of the marble is in the highest preservation.

It was discovered, in the year 1775, in an excavation made by Mr. Gavin Hamilton at Ostia. The place where it was found had been anciently used as a bath.

Height, including the pedestal, 3 feet $6\frac{5}{8}$ inches.

Pl. XXIII.

W. Alexander, del.

W. Bromley, sculp.

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PLATE XXIII.

We cannot too strongly express our admiration of this very spirited and masterly piece of sculpture; its general character evidently shows that it represents a head of one of the Homeric heroes. Many attempts have been made to ascertain the particular person whom it was intended to represent, but hitherto without success. It is considerably inclined to the right, and is looking upward, with a countenance expressive of the deepest anguish both of mind and body. The hair of the head, though not long, is in bold and distinct masses, and the beard is very short and close to the face.

We may remark a great similarity between the character of this head and that of Menelaus in the French collection,(1) supposed to have belonged to a group representing Menelaus supporting the dead body of Patroclus. We are not, however, inclined to think that the head now before us was intended to represent Menelaus, as the head of that hero is, in the instance we have just mentioned, as well as in every other with which we are acquainted, covered with a helmet,(2) and the beard is much more ample.

This head was found by Mr. Gavin Hamilton, in the year 1771, in that part of Hadrian's villa, called the Pantanella. A similar head, but of inferior execution, was found near it, and was deposited in the Vatican. The nose, and a small portion of each lip, are modern; as are also part of the lobe of the left ear, and a tuft of hair on the top of the head. The bust on which the head is placed, is not antique; the line of separation is marked in the engraving.

Height, 1 foot $9\frac{1}{2}$ inches.

[1] Museo Pio-Clementino, tom. vi. tav. xviii. xix. Mus. Nap. tom. ii. pl. 61.

[2] Winckelmann, Monumenti Antichi Inediti, tav. 128. Mariette, Traité des Pierres Gravées, tom. i. pl. cxiv.

Pl. XXIV.

W.S. del. *J. Scott sculpt.*

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PLATE XXIV.

A statue of a laughing Faun; he is partly covered with the *nebris* or skin of a hind, the legs of which are tied across his left shoulder. The lower arms and the legs, below the knees, are modern, as is also the upright piece of marble which supports the figure; these restorations were executed by Algardi. That a pedum was originally held in the left hand, is evident, as a portion of the ancient pedum still remains attached to the upper part of the arm; but we are not equally certain that a syrinx was held in the right hand of the statue. The legs are obviously incorrect, as from the great exertion visible in the muscles of the knees and thighs, we must infer that the figure was originally represented standing on tip-toe.

This statue formerly belonged to the Macarani family, and had been for many years preserved in the Macarani Palace.

Height, 3 feet $11\frac{5}{9}$ inches.

[1] Ἡ δὲ Σατυρικὴ ἐσθὴς, νεβρὶς. Jull. Poll. lib. iv. cap. xviii. segm. 118.

Ἄλλη ποικιλόνωτον ἐπὶ στέρνοιο καλύπτρην
Παρδαλίων· ἑτέρη δὲ κατα χροὸς οἷα χιτῶνα
Στικτὰ φιλοσκοπέλων ἐνεδύσατο δέρματα νεβρῶν.

Nonni Dionysiac. lib. xiv. v. 359.

Βακχικὸν γὰρ οὐδὲν οὕτως ὡς ἡ νεβρίς.

Synesii Calvitii Encom.

W. Alexander del. *W. Bromley sculp.*

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PLATE XXV.

A terminal head of Homer; it represents him in a very advanced age,(1) and with a mild, though sublime and dignified character. Several heads of Homer are to be found in different collections, but the most celebrated of them, with the exception of the present, which is perhaps superior to any other, is that in the Farnese palace.(2) Each of these heads is in like manner crowned with a narrow diadem; and that they were both intended to represent the father of Greek poetry, may very fairly be inferred from the resemblance they bear to a terminus of Homer preserved at Naples,(3) on which is inscribed the name of the poet, and three Greek inscriptions in honour of him. We frequently find the portrait of Homer on Greek coins. His head is represented on some of the medals of Amastris in Paphlagonia,(4) and on those of the island of Ios,(5) in which latter place, he is said to have been buried.(6) The figure of Homer is also exhibited in a sitting posture holding a volume in his hand,

[1] ——— ἔϊκτο μὲν ἀνδρὶ νοῆσαι
Γηραλέῳ· τὸ δὲ γῆρας ἔην γλυκύ.
Christodori Ecphraseos, v. 321. apud Anthol. Græc. tom. iii. p. 173, edit. Jacobs.

Δοιαὶ μὲν ποτὶ βαιὸν ἐκοιλαίνοντο παρειαὶ,
Γήραϊ ῥικνήεντι κατάσχετοι· ἀλλ' ἐν ἐκείναις
Αὐτογενὴς, Χαρίτεσσι συνέστιος, ἵζανεν Αἰδώς.
Ibid. v. 339.

[2] See Tischbein, Figures D' Homère d'après l'antique, avec les explications de Cr. G. Heyne; see also the Frontispiece to the edition of Homer's Odyssey edited by the Grenvilles.

[3] Bellorii, Veterum Illustrium Philosophorum, Poetarum, Rhetorum et Oratorum Imagin: tab. 53. Fabri Comment. in Imagines Illustrium, pag. 46. Visconti, Iconographie Grecque, tom. i. p. 52, 53.

[4] Vet. Pop. et Reg. Num. qui in Museo Britannico adservantur, tab. ix. figg. 6. 7. 8.

[5] Pellerin, Recueil de Médailles, &c. tom. iii. pl. XCIII. figg. 11. 12. 13.

[6] Τούτων δ' ἴσον ἑκάστη ἀπέχει νησίδιον Ἴος, ἐν ᾧ κεκηδεῦσθαι φασί τινες τὸν ποιητὴν Ὅμηρον.
Strabon: Geog. lib. x. p. 741, edit. Casaub.

An inscription intended for the tomb of Homer in the island Ios, is extant in the Anthologia Græca, tom. ii. p. 25, edit. Jacobs.

on some of the coins of Chios,(7) Colophon,(8) and Smyrna,(9) three of the towns which contended for the honour of having given him birth.(10)

It is well known, however, that the ancients were not in possession of any *actual* portrait of Homer, and that, as has been remarked by Pliny, all the representations of him were only ideal.(11) But although imaginary, these portraits were conceived with a just and perfect knowledge of his character, and with an appropriate grandeur of design; indeed the most enthusiastic admirers of this poet could scarcely wish to see him represented otherwise than as we here behold him.

This valuable specimen of ancient art is executed in the very finest style, and is in high preservation, a very small portion of the nose being the only part which is modern. It was found among some ruins on the site of the ancient city of Baiæ, in the year 1780.

Height, 1 foot $10\frac{5}{8}$ inches.

[7] Car. Combe, Mus. Hunt. tab. xvii. figg. 22. 23.

[8] Pellerin, Recueil de Médailles, &c. tom. ii. pl. LVII. fig. 30.

[9] Car. Combe, Mus. Hunt. tab. L. fig. 6.

[10] Οἱ μὲν σεῦ Κολοφῶνα τιθηνήτειραν, Ομηρε,
Οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι Χίον.

Anthol. Græc. tom. ii. p. 18, edit. Jacobs.

[11] Non est prætereundum et novitium inventum. Siquidem non solum ex auro argentove, aut certe ex ære in Bibliothecis dicantur illi, quorum immortales animæ in locis iisdem loquuntur: quin immo etiam quæ non sunt, finguntur, pariuntque desideria non traditi vultus, sicut in Homero evenit. Plin. Nat. Hist. lib. XXXV. c. 2.

Pl. XXVI.

W.A. del.

Augst. Sculp.

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PLATE XXVI.

A bust of Sophocles, the Greek tragedian. He was born in the second year of the 71st Olympiad,(1) at Colonos,(2) a small village near Athens;(3) and was contemporary with Æschylus, Euripides, and Pericles. He lived to the age of ninety years,(4) and had gained no less than twenty prizes(5) by the merit of his tragic writings.

There is now in the Vatican(6) a bust of Sophocles, which was discovered at Rome in 1778; and there is likewise a medallion of him in marble in the Farnese Palace.(7) Both the bust and the medallion are inscribed with the name of Sophocles, and they bear a very striking resemblance to the head now before us.

This piece of sculpture is by no means executed in a good style, but it is in remarkably fine preservation, as the only part which has been restored is a portion of the nose.

It was discovered about the year 1775, near Gensano, 17 miles from Rome.

Height, 1 foot $7\frac{3}{8}$ inches.

[1] Anonymus in vitâ Sophoclis.

[2] Ibid. et Suidas in voce Σοφοκλῆς.

[3] Thucyd. Hist. lib. VIII. c. 67.

[4] Diod. Sic. Lib. XIII. c. 103.

[5] Anonymus in vitâ Sophoclis. By Diodorus Siculus we are informed that Sophocles gained only eighteen prizes, while in Suidas the number is stated to have been twenty-eight.

[6] Visconti, Iconographie Grecque, pl. 4. figg. 1, 2.

[7] Bellorii Veterum Illustrium Philosophorum, Poetarum, &c. imagines, tab. 64. Visconti, Iconographie Grecque, pl. 4. fig. 3.

PL. XXVII.

W. A. del. *E. Scriven sculp.*

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PLATE XXVII.

A terminal head of the bearded Bacchus; it is executed in a very ancient style of sculpture, but the workmanship is good: and the countenance is expressive of that blended dignity and benevolence which usually characterize the representations of this deity.

The head is crowned with a broad diadem, the front part of which is scarcely visible, as the hair upon the forehead is turned back, and nearly conceals it. The long tresses descending on each shoulder, are similar to those we frequently see in the representations of the Indian Bacchus; but the hair which adorns the sides of the head, just below the temples, is worthy of particular remark. It is in small round curls, carefully disposed in such a manner as to resemble the form of a bunch of grapes. This fruit, we know, was frequently intermixed with the hair of Bacchus, whence he was called βοτρυοκαίτης(1), and an example of this kind occurs on a mask of Bacchus in this Collection. The beard is in the form of a wedge,(2) a form not uncommon in the very early representations of the deities.

This head is in remarkably fine preservation, and has not received any modern restoration whatever. It was formerly in the Collection of Cardinal Alexander Albani at Rome, and was brought to England by Mr. Lyde Browne.

Height, 1 foot 11½ inches.

[1] Hymn. in Bacchum, v. 3. Anthol. Græc. tom. III. p. 217. Edit. Jacobs.

[2] Ἑρμῆς τετράγωνος, ὁ σφηνοπώγων, φιλολόγοις μόνοις συμφέρει.
Artemidori Oneirocrit. lib. II. c. 37.

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PLATE XXVIII.

A statue of a female, smaller than life, and seated on the ground; her attitude is very graceful. She is covered with close drapery, which has fallen from the left shoulder, and consequently leaves that part of her form exposed. Her right hand is advanced forward, while the weight of her body is supported by her left arm, on which she leans. Upon the plinth is a bow, the extremities of which are decorated with the heads of griffins; and from this symbol we are lead to conjecture that the figure is intended to represent one of the nymphs of Diana, resting herself after the fatigues of the chace. The head and left shoulder, as well as both the feet, and the right hand, are modern.

This elegant statue, and one similar to it, were found, in the year 1766, near the Salacian Gate of Rome, in the Villa Verospi, which is supposed to have been the site of the magnificent gardens of Sallust. In the spot where they were discovered, there appeared the remains of a fountain in the form of a crescent, composed of very rich marbles and mosaics, and it is not improbable that these statues formed a part of the decorations of that fountain.

Two other repetitions of this figure are known, namely, one which was in the Villa Borghese,[1] and another which was in the Colonna Palace.[2] It is remarkable that in all these figures the original head is wanting, as well as the right hand, the action of which, it is, consequently, not possible to ascertain. The statue which was preserved in the Villa Borghese, and also that which was in the Colonna Palace, are without the ancient plinth. These figures, therefore, having lost their characteristic symbol, the bow, have been misconceived by the artists who restored them. The former

[1] Sculture del Palazzo della Villa Borghese, Part II. Stanza IV. no. II.

[2] Ficoroni, I Tali, ed altri Strumenti Lusori degli Antichi Romani, pag. 148. We have reason to think that this marble is now in the collection of the King of Prussia.

holds a shell in her right hand, and is thence called "*La Venere della Conchiglia;*" the latter is represented with some *tali* or small bones in her hand, as if in the act of playing with them.

Dimensions, including the oval plinth: height, 2 feet 1 inch; length of the plinth, 2 feet 6 inches; width, 1 foot 11$\frac{3}{4}$ inches.

Pl. XXIX.

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PLATE XXIX.

A terminus of the bearded Bacchus, crowned with a narrow diadem; the hair descends on the forehead in irregular curls, and the beard has not that stiff and formal appearance, which we have seen in the heads of Bacchus before described. (Pl. XIX. and XXVII.) The head and the upper part only of the term are represented in the engraving; the term, however, is nearly complete, as it wants nothing but the plinth, into which the lower part of it was anciently inserted. In its present state, this terminus measures six feet eight inches in height; with the addition of the ancient plinth, it would stand, perhaps, seven or eight inches higher.

It was found in the year 1771, at Baiæ, in digging a deep trench for the renewal of an old vineyard, and was brought to England by the late Dr. Adair, who purchased it on the spot, at the time it was discovered.

This terminus has not undergone any restoration whatever, and is very finely preserved.

Pl. XXX.

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PLATE XXX.

A terminal head of the bearded Bacchus, crowned with a broad diadem. The hair falls over the forehead, and is very carefully disposed in curls; the beard is also very richly curled, and two spiral locks of hair descend on each side of the neck.

This head was found at Baiæ, in the year 1771, in the same spot as the terminus described in the preceding number, and was likewise brought to England by the late Dr. Adair.

This piece of sculpture, like the preceding terminus, has not undergone any restoration; but a portion of the back part of the head has been lost.

Height, 1 foot $4\frac{3}{4}$ inches.

Pl. XXXI.

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PLATE XXXI.

A statue of a youth seated on the ground, with one leg bent under him, and the other stretched out; he holds with both hands a part of an arm, and is biting it, while his countenance strongly indicates the malice and revenge by which he is actuated.(1) This statue belonged to a group originally composed of two boys who had quarrelled at the game of osselets, as is probable from one of these bones, called *tali* or *astragali*, remaining in the hand of the figure which is lost.

This statue was found in the baths of Titus at Rome, during the pontificate of Urban VIII., and was placed by Cardinal Francisco Barberini, nephew to that Pope, in the Barberini Palace, from whence it came to Mr. Towneley's collection, in the year 1768.

Pliny, when enumerating the works in bronze of Polycletus,(2) mentions a similar group, of two youths playing with the *tali*, which piece of sculpture, he adds, was esteemed by many judges as a performance of the greatest merit. The two boys executed in bronze by Polycletus, are described to have been without any clothing, and in this respect they differ from the remaining figure of the group in marble, which is covered with a coarse leathern garment. If it were not for this circumstance, we should have no hesitation in adopting the suggestion of Winckelmann,(3) namely, that this marble may be a copy of the above-mentioned bronze; more especially, as it was found in the same place in which the bronze is stated by Pliny to have been preserved, and as the spirit of the composition, and the style of sculpture so evidently show the hand of a master.

[1] Patroclus, when he quarrelled with his friend Clysonymus at the game of osselets, is described by Homer as having been greatly enraged:

ἀμφ' ἀστραγάλοισι χολωθείς.

Hom. Il. Ψ. v. 88.

[2] Duosque pueros, item talis nudos ludentes, qui vocantur Astragalizontes: et sunt in Titi Imperatoris atrio: quo opere nullum absolutius plerique judicant.

Plinii Nat. Hist. lib. xxxiv. c. 8.

[3] Winckelmann, Histoire de l'Art chez les Anciens, tom. ii. p. 231. edit. Paris, 1802.

PLATE XXXI.

The modern parts of this statue are, the left arm, the wrist of the right arm, both the feet, and the whole of the plinth, except a small portion immediately beneath the body. The only antique part of the lost figure, is one of the hands, which has been already mentioned as holding a talus; it is firmly grasped by the right hand of the other figure.

Dimensions, including the plinth: height, 2 feet, $3\frac{3}{4}$ inches: length, 2 feet $11\frac{3}{8}$ inches: width, 1 foot, $8\frac{1}{2}$ inches.

Pl. XXXII.

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PLATE XXXII.

A terminal head of Pericles, helmeted, and inscribed with his name in Greek characters. Pericles, equally distinguished as a commander, a statesman, and an orator, was at the head of the administration of public affairs at Athens, forty years. During this time he expended immense sums(1) in embellishing the city by public buildings, from the contributions furnished by the allies of Athens, in support of the Persian war. Athens, under the government of Pericles, arrived at the utmost height of her glory.(2) This great statesman died of the plague in his 70th year, 429 years before the Christian æra.

Pericles is said to have had a remarkably long head, for which reason, Plutarch observes, he was generally represented with a helmet on his head.(3) The same author adds, that the great length of the head of Pericles furnished the Athenian poets with a copious subject of wit and raillery.(4)

This head was found in the year 1781, about a mile from Tivoli, in the Pianella di Cassio. A repetition of the same head, in a more finished, but less ancient style of sculpture, was found in the same excavation; it was also helmeted, and in addition to the name of Pericles, had that of his father Xanthippus, and of his native country, inscribed upon it.(5)

The nose, and a few splinters in front of the helmet, are the only modern restorations which the head now before us has received.

Height, 1 foot 11 inches.

[1] Thucyd. Hist. lib. ii. c. 13. Plutarch. in vita Periclis, p. 354, sq. edit. Bryan.

[2] Ὅσον τε γὰρ χρόνον προῦστη τῆς πόλεως ἐν τῇ εἰρήνῃ, μετρίως ἐξηγεῖτο, καὶ ἀσφαλῶς διεφύλαξεν αὐτὴν, καὶ ἐγένετο ἐπ' ἐκείνου μεγίστη. Thucyd. Hist. lib. ii. c. 65.

[3] Καὶ μεθ' ἡμέρας ὀλίγας ἔτεκε Περικλέα, τὰ μὲν ἄλλα τὴν ἰδέαν τοῦ σώματος ἄμεμπτον, προμήκη δὲ τὴν κεφαλὴν καὶ ἀσύμμετρον. ὅθεν αἱ μὲν εἰκόνες αὐτοῦ σχεδὸν ἅπασαι κράνεσι περιέχονται, μὴ βουλομένων, ὡς ἔοικε, τῶν τεχνιτῶν ἐξονειδίζειν.
Plutarch. in vita Periclis, p. 339.

[4] Οἱ δ' Ἀττικοὶ ποιηταὶ σχινοκέφαλον αὐτὸν ἐκάλουν· τὴν γὰρ σκίλλαν, ἔστιν ὅτε καὶ σχῖνον ὀνομάζουσι. Plutarch. loco citato.

[5] ΠΕΡΙΚΛΗΣ. ΞΑΝΘΙΠΠΟΥ. ΑΘΗΝΑΙΟΣ. See Museo Pio-Clementino, tom. vi. tav. 29.

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PLATE XXXIII.

A statue of a Faun, entirely naked. His form is remarkably elegant and graceful, almost effeminate, having none of that hard and muscular appearance which usually characterizes the Faun. He has the pointed ears and horns, but not the tail, of the goat; the contour of his face is oval, and the expression of the countenance grave and dignified. On the first view, this figure might easily be mistaken for a young Bacchus.

D'Hancarville (1) was of opinion, that this statue, as well as another similar to it, (which will hereafter be mentioned) were intended to exhibit the united characters of Bacchus and a Faun; and that they were copies from a statue in bronze by Praxiteles, distinguished, on account of its excellence, by the title of "Periboeton," or "the renowned." This opinion, however, which was founded upon a misconception of two passages, one in Pliny,(2) the other in Pausanias,(3) has been very satisfactorily refuted by Visconti.(4)

The name of the artist who executed this statue, is inscribed in Greek characters upon the piece of marble which supports the figure. Some of the letters have been defaced by a metalli cramp made use of in an ancient reparation of the statue; the letters which have been obliterated are here represented in dotted characters:

[1] Recherches sur l'origine, l'esprit, et les progrès des Arts de la Grèce, Tom. I. p. 340.

[2] Praxiteles quoque marmore felicior: ideo et clarior fuit. Fecit tamen ex ære pulcherrima opera: Proserpinæ raptum: item Catagusam, et Liberum Patrem, et Ebrietatem, nobilemque una Satyrum, quem Græci periboeton cognominant.

Plin. Nat. Hist. Lib. XXXIV. C. VIII.

[3] Σάτυρος δὲ παρέστηκεν αὐτῷ Πραξιτέλους ἔργον, Παρίου λίθου· τοῦτον μὲν δὴ πατρῶον καλοῦσιν, ἕτερον δὲ Διονύσιον, Δασύλλιον ἐπονομάζοντες· Εὐχήνορα τὸν Κοιράνου τοῦ Πολυείδου τὸ ἄγαλμα ἀναθεῖναι λέγουσι.

Pausan. Att. Lib. I. C. XLII.

[4] Museo Pio-Clementino, tom. VI. p. 10.

PLATE XXXIII.

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ

The name of Marcus Cossutius Cerdo, although Roman, is written in the Greek language, according to the custom generally adopted by ancient artists in every period of the Roman Empire.

This statue was found by Mr. Gavin Hamilton, in the year 1775, near Civita Lavinia, in the ruins of the Villa of Antoninus Pius.

The head has been broken off, but is the original one belonging to the figure; the arms are modern, and have been restored at the places marked in the engraving: the legs also are modern, the right leg being restored above the knee, the left leg below the knee. The plinth, and the lower part of the support, are likewise modern.

Height, 3 feet, $9\frac{1}{2}$ inches.

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PLATE XXXIV.

A terminal head of Epicurus, the founder of the Epicurean sect. His doctrines were warmly attacked by the philosophers of other schools, and particularly by the Stoics; but Cicero, who inveighs with great severity against the writings of Epicurus, admits the purity of his morals, and the general good conduct which distinguished his followers.(1) Epicurus died at the age of 72, in the second year of the 127 Olympiad, and 271 years before the Christian æra. The memory of this philosopher was held in such high veneration, that his admirers not only ornamented their houses with his portrait, but likewise had it engraved on their rings, and on their drinking-cups.(2)

It is remarkable, however, that notwithstanding the great number of portraits which the ancients possessed of Epicurus, it was not until nearly the middle of the last century that we were made acquainted with his real portrait. In digging the foundation for a new portico to St. Mary's Church at Rome, in the year 1742, the heads of Epicurus and his friend Metrodorus were found, joined back to back, and inscribed with their names in Greek characters;(3)

[1] Ac mihi quidem, quod et ipse bonus vir fuit, et multi Epicurei fuerunt, et hodie sunt et in amicitiis fideles, et in omni vita constantes, et graves, nec voluptate, sed officio consilia moderantes, hoc videtur major vis honestatis, et minor voluptatis. Ita enim vivunt quidam, ut eorum vita refellatur oratio: sic hi mihi videntur facere melius, quam dicere.

Cic. de finibus, lib. ii. c. 25.

[2] Nec tamen Epicuri licet oblivisci, si cupiam: cujus imaginem non modo in tabulis nostri familiares, sed etiam in poculis, et in annulis habent.

Cic. de finibus, lib. v. c. 1.

Iidem palæstras athletarum imaginibus, et ceromata sua exornant, et vultus Epicuri per cubicula gestant, ac circumferunt secum.

Plin. Nat. Hist. lib. xxxv. c. 2.

Quibusdam vero Epicuri imagines non in annulis modo, sed et in poculis habere, magnæ curæ fuit, hoc fausti ominis generi et nomini suo esse arbitrati.

Alexand. ab Alexand. lib. ii. c. 19.

[3] Mus. Capitol. tom. i. tav. v. p. 12. Similar heads of these two philosophers are in the National Museum at Paris, but without the Greek names. See Mus. Nap. tom. ii. pl. 75. and Visconti, Iconographie Grecque, pl. 25. figg. 2. 3. 4.

these heads were immediately placed in the collection of Pope Benedict XIV. A small bust of Epicurus in bronze, with the name inscribed upon the circular plinth, was afterwards discovered near Herculaneum.(4) It is in consequence of these discoveries, that we have been enabled to determine with certainty that the head now before us represents Epicurus, as it bears a perfect similarity to both the heads which are inscribed with his name.

This head probably belonged to a statue; it was found at Rome, in the villa Casali, near the church of Santa Maria Maggiore, in the year 1775.

The nose, and the lobe of the left ear, are modern; as are likewise the term, and a portion of the cloak.

Height, 1 foot $6\frac{7}{8}$ inches.

[4] Bronzi di Ercolano, tom. i. tav. xxi. xxii. and Visconti, Iconographie Grecque, pl. 25. fig. 1.

Pl. XXXV.

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PLATE XXXV.

A terminal statue of Pan, playing upon a pipe. He is generally represented naked, but the long robe with which he is here clothed, and the diadem which decorates his head, not only evince the custom, but likewise show us the manner in which the ancients occasionally clothed the statues of their deities. The practice of dressing statues was of very early origin. We learn from Plutarch, that the statues of the Egyptian gods were sometimes robed;(1) and that this practice was continued in later times is evident, as Zosimus informs us that Serena, the daughter of Theodosius, appropriated to her own use a splendid necklace which she took from a statue of Rhea that stood in the temple of Vesta.(2)

This terminus, in the peculiarity of being represented without feet and covered with drapery, resembles an image of Mercury at Phigalia, described by Pausanias.(3).

The act of breathing into the instrument is so admirably expressed in this figure, that we may almost fancy we hear the sounds of the music; and it is not improbable, that this statue may be a copy of the one which gave rise to the Greek epigram of Arabius. The point of this epigram is, that the artist had animated the figure of Pan, by infusing breath into it.(4)

This terminus, which is of ancient Greek work, was found by Mr. Gavin Hamilton near Civita Lavinia, in the ruins of the villa of Antoninus Pius.

[1] Plutarch. de Iside et Osiride, c. 78.

[2] Θεασαμένη δὲ τῷ τῆς Ρέας ἀγάλματι περικείμενον ἐπὶ τοῦ τραχήλου κόσμον, τῆς θείας ἐκείνης ἄξιον ἁγιστείας, περιελοῦσα τοῦ ἀγάλματος, τῷ ἑαυτῆς ἐπέθηκε τραχήλῳ.

Zosimi Hist. lib. v. c. 38.

[3] Ἐν δὲ τῷ γυμνασίῳ τὸ ἄγαλμα τοῦ Ἑρμοῦ, ἀμπεχομένῳ μὲν ἔοικεν ἱμάτιον, καταλήγει δὲ οὐκ ἐς πόδας, ἀλλ' ἐς τὸ τετράγωνον σχῆμα. Pausan. Arcad. lib. viii. c. 39.

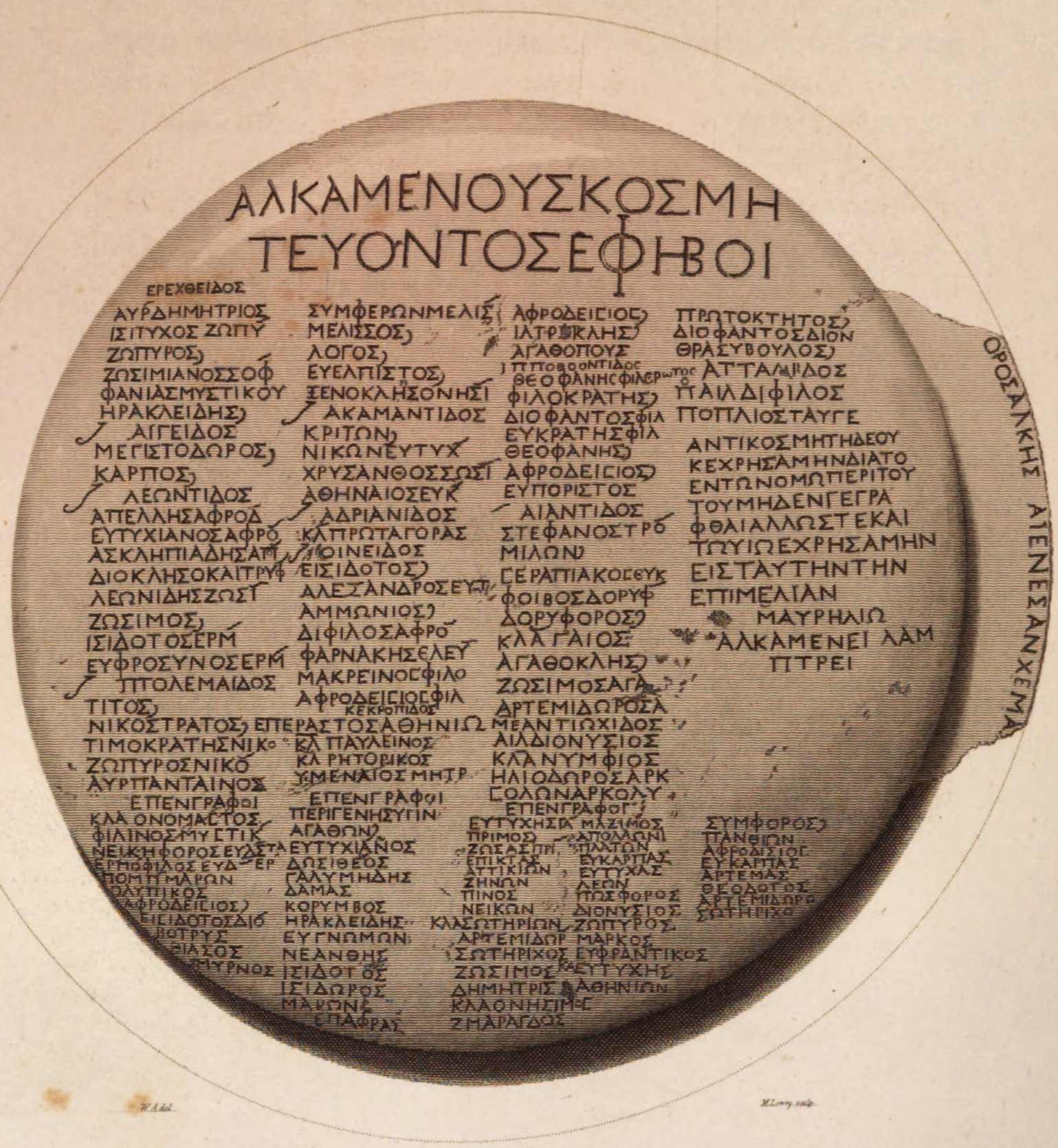
[4] Ην τάχα συρίζοντος ἐναργέα Πανὸς ἀκούειν.
Πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ.
Ἀλλ' ὀρέων φεύγουσαν ἀμήχανος ἄστατον Ηχὼ
Πηκτίδος ἠρνήθη φθόγγον ἀνωφελέα.

Anthol. Græc. tom. iv. p. 80, edit. Jacobs.

PLATE XXXV.

The whole of the right arm, and a portion of the lower left arm, are modern; the pipe likewise is modern, except that part of it which touches the beard of Pan. The bottom of the terminus below the drapery, is also not antique.

Height, 3 feet $3\frac{1}{4}$ inches.



W. Add. *M. Lowry, sculp.*

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PLATE XXXVI.

A Greek inscription upon the convex side of a large circular shield. It contains the names of the *Ephebi* of Athens, under Alcamenes, when he held the office of *Cosmetes.*

The ephebi were a select number of young men from different parts of Attica, who, at the age of eighteen,(1) devoted themselves to the service of their country. At that period, they were considered as having attained the rank of citizens, and, until they reached the age of twenty years, were entrusted with the office of guarding the city of Athens. During these two years, they were under the care and superintendance of a prefect, or cosmetes,(2) who instructed them in the art of war, as well as in different gymnastic exercises. When this period of military education was completed, they entered more fully into the profession of arms, and were then liable to be sent as warriors on foreign service.(3) The oath by which they bound themselves to perform their duties, and protect the interests of their country, is still extant.(4)

The names of the ephebi are inscribed in four columns, ranged in the order of the tribes to which they respectively belonged. Beneath these are four more columns, containing a list of names placed under the head of ΕΠΕΝΓΡΑΦΟΙ. We have no certain knowledge as to the meaning of this last word, but it has been inferred from a consideration of this and other similar monuments, that the ΕΠΕΝΓΡΑΦΟΙ comprehended the names of those young men, who, having been recently added to the list of ephebi, were entering upon the first year of their service.(5)

The greater part of the border or outer rim of the shield, has been broken off, but the small portion still remaining, shows that it has likewise been inscribed. We shall now lay before the reader a copy of the inscription itself.

1 Ἀλλ' οἱ Ἔφήβοι παρ' Αθηναίοις ὀκτωκαιδεκαετεῖς γίνονται, καὶ μενουσιν ἐν τοῖς ἐφήβοις ἔτη δύο.
Harpocration. Lex. v. ἐπιδιετὲς.

2 Κοσμητὰς (λέγομεν) τῆς Ἐφήβων εὐταξίας προνοῦντας.
Erotiani Lex. Hippocr. v. κόσμου.

PLATE XXXVI.

Αλκαμενους Κοσμητευοντος

Εφηβοι

Ερεχθειδος
Αυρ. Δημητριος
Ισιτυχος Ζωπυ
Ζωπυρος
Ζωσιμιανος Σοφ
Φανιας Μυστικου
Ηρακλειδης
Αιγειδος
Μεγιστοδωρος
Καρπος
Λεωντιδος
Απελλης Αφροδ
Ευτυχιανος Αφρο
Ασκληπιαδης Απο
Διοκλης ο και Τρυφ
Λεωνιδης Ζωσι
Ζωσιμος
Ισιδοτος Ερμ
Ευφροσυνος Ερμ
Πτολεμαιδος
Τιτος
Νικοστρατος
Τιμοκρατης Νικο
Ζωπυρος Νικο
Αυρ. Πανταινος

Συμφερων Μελισ
Μελισσος
Λογος
Ευελπιστος
Ξενοκλης Ονησι
Αχαμαντιδος
Κριτων
Νικων Ευτυχ
Χρυσανθος Σωσι
Αθηναιος Ευκ
Αδριανιδος
Κλ. Πρωταγορας
Οινειδος
Εισιδοτος
Αλεξανδρος Ευτ
Αμμωνιος
Διφιλος Αφρο
Φαρνακης Ελευ
Μακρεινος Φιλο
Αφροδεισιος Φιλ
Κεκροπιδος
Επεραστος Αθηνιω. Με.
Κλ. Παυλεινος
Κλ. Ρητορικος
Υμεναιος Μητρ

Αφροδεισιος
Ιατροκλης
Αγαθοπους
Ιπποθοοντιδος
Θεοφανης Φιλερωτος
Φιλοκρατης
Διοφαντος Φιλ
Ευκρατης Φιλ
Θεοφανης
Αφροδεισιος
Ευποριστος
Αιαντιδος
Στεφανος Τρο
Μιλων
Σεραπιακος Ευκ
Φοιβος Δορυφ
Δορυφορος
Κλα. Γαιος
Αγαθοκλης
Ζωσιμος Αγα
Αρτεμιδωρος Α
Αντιοχιδος
Αιλ. Διονυσιος
Κλα. Νυμφιος
Ηλιοδωρος Αρκ
Σολων Αρκολυ

Πρωτοκτητος
Διοφαντος Διον
Θρασυβουλος
Ατταλιδος
Πο. Αιλ. Διφιλος
Ποπλιος Ταυγε

Αντικοσμητη δε ου
κεχρησαμην δια το
εν τω νομω περι του
του μηδεν γεγρα
φθαι αλλως τε και
τω υιω εχρησαμην
εις ταυτην την
επιμελιαν
Μ. Αυρηλιω
Αλκαμενει Λαμ
πτρει (6)

Επενγραφοι
Κλα. Ονομαστος
Φιλινος Μυστιχ
Νεικηφορος Ευαστα
Ερμοφιλος Ευδ Ερ
Πομπ. Μαρων
Ολυπικος
Αφροδεισιος
Εισιδοτος Διο
Βοτρυς
Θιασος
Ζμυρνος

Επενγραφοι
Περιγενης Υγιν
Αγαθων
Ευτυχιανος
Δωσιθεος
Γαλυμηδης
Δαμας
Κορυμβος
Ηρακλειδης
Ευγνωμων
Νεανθης
Ισιδοτος
Ισιδωρος
Μαρων
Επαφρας

Επενγραφοι
Ευτυχης Γα. Μαξιμος
Πριμος Απολλωνι
Ζωσας Πρι Πλατων
Επικτας Ευκαρπας
Αττικιων Ευτυχας
Ζηνων Λεων
Πινος Πωσφορος
Νεικων Διονυσιος
Κλα. Σωτηριων Ζωπυρος
Αρτεμιδωρ Μαρκος
Σωτηριχος Ευφραντικος
Ζωσιμος Κλ. Ευτυχης
Δημητρις Αθηνιων
Κλα. Ονησιμος
Ζμαραγδος

Συμφορος
Πανθιων
Αφροδισιος
Ευκαρπας
Αρτεμας
Θεοδοτος
Αρτεμιδωρο
Σωτηριχο

PLATE XXXVI.

Alcamene Cosmeta
Ephebi

Erectheidis
Aur. Demetrius
Isitychus Zopy
Zopyrus
Zosimianus Soph
Phanias Mystici
Heraclides
Ægeidis
Megistodorus
Carpus
Leontidis
Apelles Aphrod
Eutychianus Aphro
Asclepiades Apo
Diocles, qui et Tryph
Leonides Zosi
Zosimus
Isidotus Herm
Euphrosynus Herm
Ptolemaidis
Titus
Nicostratus
Timocrates Nico
Zopyrus Nico
Aur. Pantænus

Sympheron Melis
Melissus
Logus
Euelpistus
Xenocles Onesi
Acamantidis
Criton
Nicon Eutych
Chrysanthus Sosi
Athenæus Euc
Hadrianidis
Cl. Protagoras
Oeneidis
Isidotus
Alexander Eut
Ammonius
Diphilus Aphro
Pharnaces Eleu
Macrinus Philo
Aphrodisius Phil
Cecropidis
EperastusAthenio.Me.
Cl. Paulinus
Cl. Rhetoricus
Hymenæus Metr

Aphrodisius
Iatrocles
Agathopus
Hippothoontidis
Theophanes Philerotis
Philocrates
Diophantus Phil
Eucrates Phil
Theophanes
Aphrodisius
Euporistus
Aeantidis
Stephanus Tro
Milo
Serapiacus Euc
Phoebus Doryph
Doryphorus
Cla. Caius
Agathocles
Zosimus Aga
Artemidorus A
Antiochidis
Æl. Dionysius
Cla. Nymphius
Heliodorus Are
Solon Arcoly

Protoctetus
Diophantus Dion
Thrasybulus
Attalidis
Pu. Æl. Diphilus
Publius Tauge

Anticosmetâ vero usus non sum, quoniam in lege de isto nihil scriptum erat; et præsertim filio usus sum in hanc curam,
M. Aurelio
Alcamene Lam
prensi

Adscriptitii

Cla. Onomastus
Philinus Mystic
Nicephorus Euasta
Hermophilus Eud. Er
Pomp. Maro
Olypicus
Aphrodisius
Isidotus Dio
Botrys
Thiasus
Smyrnus

Perigenes Hygin
Agatho
Eutychianus
Dositheus
Palymedes
Damas
Corymbus
Heraclides
Eugnomon
Neanthes
Isidotus
Isidorus
Maro
Epaphras

Eutyches Ca. Maximus
Primus Apolloni
Zosas Pri Plato
Epictas Eucarpas
Atticion Eutychas
Zeno Leo
Pinus Posphorus
Nico Dionysius
Cla. Soterion Zopyrus
Artemidor Marcus
Soterichus Euphranticus
Zosimus Cl. Eutyches
Demetris Athenion
Cla. Onesimus
Smaragdus

Symphorus
Panthion
Aphrodisius
Eucarpas
Artemas
Theodotus
Artemidoro
Soterichu

PLATE XXXVI.

From the number of Roman names which occur in this list, it is obvious that the inscription was executed in the time of the Roman Emperors; and as the tribe of Hadrianis is inserted amongst the others, it is certain that it could not have been engraved prior to the reign of Hadrian: we are indeed inclined to think that it was not executed till after the time of Marcus Aurelius.

This marble was procured at Athens, about the year 1748, by Anthony Askew, M. D. He discovered it in a church in that city, and was informed by the people of the place, that it had been removed from the Parthenon.

A very incorrect copy of this inscription has been published by Corsini;(7) it is evident that he could never have seen the original, from the circumstance of his describing it as being engraved on two columns.

Diameter of the inner circle, 2 feet $7\frac{1}{2}$ inches; fragment of the outer circle, $2\frac{1}{2}$ inches.

[3] Νόμου γὰρ κελεύοντος παρὰ Ἀθηναίοις μέχρι τετταράκοντα ἐτῶν στρατεύεσθαι, ἀρξαμένους ἀπὸ ὀκτωκαίδεκα, καὶ μέχρι μέντοι τῶν εἴκοσι παῖδας ὄντας τέως περιπολεῖν τὰ περὶ τὴν πόλιν φρούρια. εἰς ὑπερορίους δὲ πολέμους ἀπὸ ἐτῶν εἴκοσι. Ulpian. in Demosth. Olynth. III.

[4] Οὐ καταισχυνῶ τὰ ὅπλα, οὐδὲ καταλείψω τὸν παραστάτην, ᾧ ἂν στοιχῶ· ἀμυνῶ δὲ καὶ ὑπὲρ ἱερῶν, καὶ ὁσίων, καὶ μόνος, καὶ μετὰ πολλῶν· καὶ τὴν πατρίδα οὐκ ἐλάττω παραδωσω· πλεύσω δὲ καὶ καταρόσω, ὁπόσην ἂν παραδέξωμαι· καὶ συνήσω τῶν ἀεὶ κρινόντων, καὶ τοῖς θεσμοῖς τοῖς ἱδρυμένοις πείσομαι, καὶ οὕς τινας ἄλλους ἱδρύσεται τὸ πλῆθος ἐμφρόνως· καὶ ἄν τις ἀναίρη τοὺς θεσμοὺς, ἢ μὴ πείθηται, οὐκ ἐπιτρέψω· ἀμυνῶ δὲ καὶ μόνος, καὶ μετὰ πάντων· καὶ τὰ ἱερὰ πάτρια τιμήσω. ἵστορες θεοὶ, Ἄγραυλος, Ἐνάλιος, Ἄρης, Ζεὺς, Θαλλὼ, Αὐξὼ, Ἡγεμόνη.

Jul. Poll. lib. viii. c. ix. segm. 105. See also Stobæi de Republica Serm. XLI.

[5] Itaque *Ephebi* nomine in nostro Marmore, aliisque pluribus cives illos indicatos existimo, qui secundum hujus militiæ annum agerent; *Adlectos* vero, vel *Adscriptitios* vocari censeo, qui nuper ejus Archontis anno labente Ephebis aliis adlecti, recensque adscripti forent; proximoque demum anno nobiliori *Epheborum* nomine appellandi, adjectaque Tribuum serie recensendi fuerant.

Corsini Fast. Attic. tom. iv. prol. p. xv

[6] Lampra, a small village near Athens. "Here are several ruins though without form, and some tolerable sculpture, some sepulchral inscriptions with Lamptreus on them, and another inscription on which is Λαμπρα. It is about 3 or $3\frac{1}{2}$ miles from the sea shore." Stuart's Athens, vol. iii. p. xiii.

[7] Fast. Att. tom. iv. prol. p. ix.

Pl. XXXVII.

W.A. del.[t] *Finden sculp.*[t]

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PLATE XXXVII.

A terminal statue of a young female, with the human form extending as far as the waist. Over the back part of the head a veil is thrown, which covers the body and likewise envelops the arms, one of which is raised up to the breast. The countenance is expressive of a certain degree of melancholy.

It is by no means easy to form a satisfactory opinion respecting the mythological meaning of this figure; we are, however, disposed to adopt the interpretation which has been given of it by Mr. Knight,(1) namely, that it is intended to represent the Venus Architis who was worshipped by the Assyrians and Phœnicians, and to whom a very ancient temple was erected on Mount Libanus.(2) Macrobius informs us that the statue of this goddess represented her mourning for the loss of Adonis; in many particulars, his description of her agrees with the figure now before us.(3)

This marble was found in 1775, about six miles from Tivoli, near the Præneste road, by Nicolo la Picolo, who, with the Prince Altieri, caused an excavation to be made in some extensive ruins on that spot. Many other valuable marbles were discovered in the same place, amongst which was the crouching Venus, placed in the Vatican.

This piece of sculpture is in very good preservation; a small portion of the extremity of the term is the only part which is modern.

Height, 3 feet.

[1] Specimens of Antient Sculpture selected from different Collections in Great Britain. Published by the Society of Dilettanti. Vol. I. pl. LVIII.

[2] Ἀνέβην δὲ καὶ ἐς τὸν Λίβανον ἐκ Βύβλου, ὁδὸν ἡμέρης, πυθόμενος αὐτόθι ἀρχαῖον ἱρὸν Ἀφροδίτης ἔμμεναι, τὸ Κινύρης ἔισατο· καὶ εἶδον τὸ ἱρὸν, καὶ ἀρχαῖον ἦν.

Lucian. de Syria Dea, c. 9.

Οἱ μὲν ἀφ' Αἱμονίης, οἱ δ' εἰναλίης ἀπὸ Κύπρου.
Οὐδὲ γυνή τις ἔμιμνεν ἐνὶ πτολίεσσι Κυθήρων·
Οὐ Λιβάνου θυόεντος ἐνὶ πτερύγεσσι χορεύων.

Musæi de Heronc et Leandro, v. 46.

[3] Simulacrum hujus deæ in monte Libano fingitur capite obnupto, specie tristi, faciem manu læva intra amictum sustinens, lacrymæ visione conspicientium manare creduntur.

Macrobii Saturn. lib. i. c. 21.

P1. XXXVIII.

1

2

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PLATE XXXVIII.

A circular votive patera, engraved on both sides. On one side of it, and encircled by a wreath of ivy, is an eagle securing a hare with its talons. On the other side is Cupid sacrificing before a lighted altar to the god of Lampsacus. The statue of Priapus is placed, as usual, upon a pile of stones; he holds in his right hand a branch of the vine, and behind him is the Bacchanalian symbol, the syrinx. The votary bears a lighted torch in his right hand, and a patera filled with the accustomed offerings in the other hand. Over these figures a canopy is suspended, one side of which is supported by the branches of a tree.

A great number of these votive pateræ must have been offered in the ancient temples. Sometimes they were of gold, and Pliny mentions that Camillus offered three pateræ made of this precious metal, each inscribed with his own name, and that he placed them at the feet of the statue of Juno, in the Capitol.(1)

This patera was found in the neighbourhood of Rome. Diameter, $10\frac{1}{2}$ inches.

[1] Camillus in urbem triumphans rediit, trium simul bellorum victor. Longe plurimos captivos ex Etruscis ante currum duxit; quibus sub hasta venumdatis, tantum æris redactum est, ut pretio pro auro matronis persoluto, ex eo quod supererat tres pateræ aureæ factæ sint: quas cum titulo nominis Camilli, ante Capitolium incensum, in Jovis cella constat ante pedes Junonis positas fuisse.

Liv. lib. VI. c. 4.

W. Alexander del. — Basire sculp.

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PLATE XXXIX.

A bronze head, the size of life. It represents a Greek poet, considerably advanced in years; the beard is short, the eyes are hollow, and the head is crowned with a narrow diadem. The head being inclined forwards, renders it probable that it belonged to a sitting figure, holding a volume in the hands; this was the attitude in which the statues of the Greek poets were usually represented. This head has been generally ascribed to Homer, whose figure is exhibited sitting in the manner above described on the coins of Smyrna,[1] Chios,[2] and Colophon;[3] and a statue of him, in a similar attitude, was placed by Ptolemy Philopator in the temple which he dedicated to this poet.[4] But we do not recognise in this head the features usually given to Homer, whether we compare it with the one in the Farnese palace, with that in our own collection, or with any other known bust of him. The nose is longer and sharper, the cheeks are not so hollow, the face is less wrinkled, and the hair is closer to the head, and more equally distributed over it; it also exhibits in a less degree the mildness of character which distinguishes the countenance of Homer.

The learned editor of Dr. Mead's Catalogue of Antiquities, was of opinion that this head belonged to a bronze statue of Homer in the Zeuxippus, a magnificent building erected by the Emperor Severus at Constantinople, and which had been for many years the repository of some of the best specimens of ancient art. The circumstance of the head appearing to him to have undergone the action of fire, seems in a great measure to have confirmed him in this opinion; and it is well known that the Zeuxippus, together

[1] Car. Combe, Mus. Hunt. tab. L. fig. 6.

[2] Ibid. tab. XVII. figg. 22, 23.

[3] Pellerin, Recueil de Médailles, &c. tom. II. pl. LVII. fig. 30.

[4] Πτολεμαῖος ὁ Φιλοπάτωρ, κατασκευάσας Ομήρῳ νεών, αὐτὸν μὲν καλῶς ἐκάθισε.
Æliani Var. Hist. lib. XIII. c. 22.
See Lucian. Demosthen. Encom. c. 2.

with its valuable contents, was destroyed by fire in the fifth year of the Emperor Justinian.(5) After a careful examination, however, we have not been able to discover any marks of fusion in the metal, or any other sign of this head having suffered from the effects of fire. Besides which, according to Christodorus the poet,(6) and to an anonymous historian(7) (a passage from whom is preserved by Cedrenus) it appears that the statue of Homer in the Zeuxippus was a standing figure, and had a very long beard reaching to the breast, whereas in the head before us, the beard is remarkably short. From all these circumstances, we are fully of opinion that this head was not intended to represent Homer.

Though it is impossible to say with certainty which of the Greek poets this head was designed for, we are inclined to conjecture that it may have been intended for the poet Pindar, a bronze statue of whom was placed before the portico at Athens. From the description which Æschines(8) has given us of this statue, (which was still existing at Athens in the time of Pausanias)(9) we think it not improbable that the head now under our consideration might have

5 Τότε δὴ ἐνεπρήσθη καὶ τὸ ὀκτάγωνον, καὶ τὸ λόετρον τοῦ Σηβήρου τὸ λεγόμενον Ζεύξιππος, ἐν ᾧ ποικίλη τὶς ἦν θεωρία καὶ λαμπρότης τεχνῶν, τῶν τε μαρμάρων καὶ λίθων, καὶ ψηφίδων, καὶ εἰκόνων διὰ χαλκοῦ πεποιημένων τῶν ἀπ' αἰωνος ἀνδρῶν ἔργα, μόνον τῷ μὴ περεῖναι ἀυτᾶις ψυχὰς τῶν ἐς οὓς ἐγένοντο.

Cedreni Historiarum Compend. p. 369.

6 κάτω δ' εὐρύνετο πώγων
Ἀμφιταθεὶς, μαλακὸς δὲ καὶ εὔτριχος· οὐδὲ γὰρ ἦεν
Ὀξυτενὴς, ἀλλ' εὐρὺς ἐπέπτατο, κάλλος ὑφαίνων
Στήθεϊ γυμνωθεντι, καὶ ἱμερόεντι προσώπῳ.

Anthol. Græc. tom. III. p. 173. edit. Jacobs.

7 Εἰστήκει τοιγαροῦν μετὰ τῶν ἐξαιρέτων καὶ νοῦν ὑπερβαινόντων τούτων, καὶ Ομηρος, ὁποῖος ἦν, συνάγων τὸν νοῦν, τῷ χεῖρε συζεύξας ὑπὸ τὰ στέρνα· καὶ πώγων αὐτοῦ ἁπλῶς καθεῖτο —

Cedreni Hist. Compend. p 369.

8 Μετὰ τοῦ εἰκόνι χαλκῇ τιμῆσαι· καὶ ἦν αὐτὴ καὶ εἰς ἡμᾶς ἔτι, πρὸ τῆς βασιλέιου στοᾶς, καθήμενος ἐνδύματι καὶ λύρᾳ ὁ Πίνδαρος, διάδημα ἔχων, καὶ ἐπὶ τῶν γονάτων ἀνειλιγμένον βιβλίον.

Æschinis Epist. IV.

9 Pausan. Att. lib. I. c. VIII..

belonged to it. The statue was in a sitting posture, and crowned with a diadem; it represented him holding a lyre, and with a volume lying on his knees. An additional argument in favour of this opinion is, that the appearance of age in this head accords with that of Pindar, who is generally supposed to have lived to eighty years of age.

This valuable bronze was brought to England at the beginning of the seventeenth century, for the collection of Thomas Earl of Arundel. It afterwards came into the possession of Dr. Mead, at whose sale, in the year 1755, it was purchased by the Earl of Exeter, by whom it was presented to the British Museum in the year 1760.

Height, $11\frac{5}{8}$ inches.

Pl. XI.

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PLATE XL.

A circular votive patera, engraved on both sides. A front view of the head of Pan, encircled by a wreath of oak leaves and acorns, forms the subject of one side. He is crowned with ivy, and his beard is in long spiral curls. This head is in very high relief, and executed with great spirit. A head of Pan, but in profile, is likewise represented on the other side; it is crowned with ivy, and is placed upon a pile of stones in front of a lighted altar. Between the head and the altar is a branch of ivy.

Diameter, $10\frac{1}{4}$ inches.

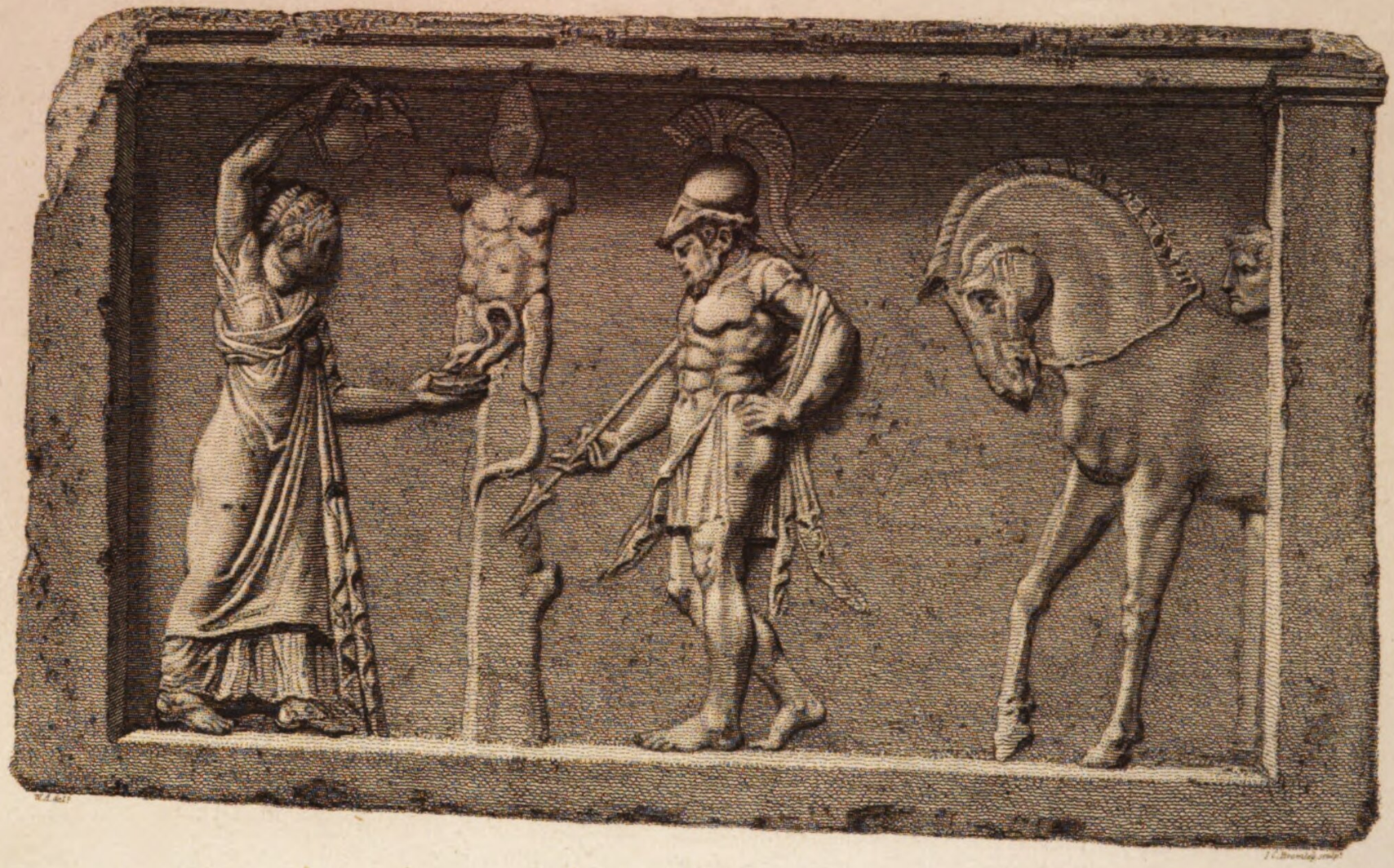

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PLATE XLI.

A Greek funereal bas-relief. It represents a trophy, on one side of which a warrior is standing, and on the other a female figure feeding a serpent, twined round the trunk of a tree on which the trophy is erected; on the right of these figures is the fore part of a horse, with an attendant. A pilaster is on each side of this bas-relief, in the usual style of sepulchral monuments. The following inscription, consisting of a list of names, probably of persons who fell in some engagement, is placed partly above and partly underneath the monument.

Inscription above the monument.

. . . . . (1)	. . . . .
ΑΛΙΦΗΡΕΙ (2)	Alipherensi
[Γ]ΟΡΓΩΓΟΡΓΟΥΚΑΦΥΕΙ (3)	Gorgo Gorgi, Caphyensi;
ΓΕΛΕΑΔΑΜΟΚΡΙΤΟΥΤΕΓΕΑΤ[Η] (4)	Geleæ Damocriti, Tegeatæ;
ΦΙΛΙΣΚΩΙΚΥΔΙΜΑΧΟΥ	Philisco Cydimachi,
ΤΡΟΙΖΗΝΙΩΙ (5)	Troezenio;
ΚΑΦΕΙΣΟΔΩΡΩΜΝΑΣΙΜΑΧ[ΟΥ]	Caphisodoro Mnasimachi,
ΛΕΒΑΔΕΙ (6)	Lebadensi;
ΤΕΙΜΟΚΡΑΤΕΙΛΥΚΩΝΟΣ	Timocrati Lyconis
ΛΑΡΥΜΝΑΙΩ (7)	Larymnæo;
ΑΙΑΚΙΔΗΚΑΙΧΑΡΕΦΑΝΗΤ[ΟΥ]	Æacidæ et Charephani
ΑΒΥΛΟΥΔΕΛΦΟΙΣ (8)	Abyli, Delphis;

The first line is totally obliterated.

2 Aliphira, or Aliphera, a city of Arcadia. Ἀλίφειρα, πόλις Ἀρκαδίας. Steph. Byzant. Ἔστι δὲ Ἀλιφήρα πόλισμα οὐ μεγα. Pausan. Arcad. lib. viii. c. 26.

3 Caphyia, a city of Arcadia. Καφυῖα, πόλις Ἀρκαδίας.—ὁ πολίτης Καφυεὺς. Steph. Byzant.

4 Tegea, a city of Arcadia. Τέγεα, πόλις Ἀρκαδίας.—ὁ πολίτης Τεγεάτης. Ibid.

5 Troezen, a city of Argolis. Τροιζὴν, πόλις Πελοποννήσου. Ibid.

6 Lebadea, a city of Boeotia. Lebadiam, quod est oppidum antiquum in terra Boeotia. Aul. Gell. lib. xii. c. 5.

7 Larymna, a city of Boeotia. Ἔστιν ἐπὶ θαλάσσης βοιωτῶν πόλις Λάρυμνα. Pausan. Boeot. lib. ix c. 23.

Delphi, a city of Phocis. Δελφοὶ, πόλις ἐπὶ τοῦ Παρνασσοῦ, πρὸς τῇ Φωκίδι. Steph. Byzant.

PLATE XLI.

ΣΩΦΑΝΗΚΑΙΑΓΕΛΑΩΙΤΟΥ	Sophani et Agelao
ΦΙΛΩΝΟΣΕΛΑΤΕΥΣΙΝ (9)	Philonis, Elatensibus;
ΚΛΕΩΝΥΜΩΙΤΙΜΩΝΟΣΑΒΑΙ[Ω] (10)	Cleonymo Timonis, Abæo;
ΙΕΡΩΝΙΑΜΦΙΟΥΟΠΟΥΝΤΙΩΙ (11)	Hieroni Amphii, Opuntio;
ΠΟΛΥΞΕΝΙΔΗΣΙΜΩΝΟΣ	Polyxeni Desimonis
ΣΚΑΡΦΕΙ (12)	Scarphensi;
ΚΑΛΛΙΣΘΕΝΗΑΜΦΙ[ΟΥ]ΕΧΙΝ[ΑΙΩ] (13)	Callistheni Amphii, Echinæo;
ΦΑΝΑΣΙΠΠΩΦΙΟΛΥΧΟΥΦΑΡΣΑ[ΛΙΩ] (14)	Phanasippo Phiolychi, Pharsalio;
ΔΑΜΟΔΙΚΩΔΑΜΙΣΚΟΥ	Damodico Damisci,
ΣΚΟΤΟΥΣΣΑΙΩΙ (15)	Scotussæo;
ΠΡΟΜΑΧΩΑΡΙΣΤΙΟΥΑΙΓΕΑΤΗ (16)	Promacho Aristii, Ægeatæ;
ΑΙΣΧΙΝΗΚΑΙΑΝΔΡΟΝΙΚΩΙΤΟΥ	Æschini et Andronico
ΣΑΜΟΘΟΙΝΟΥΜΗΤΡΟΠΟΛΙΤ [ΑΙΣ](17)	Samothoeni, Metropolitis;
ΝΙΚΙΑΦΑΛΑΧΡΟΥΤΡΙΣΚΑΙ[Ω] (sic.) (18)	Niciæ Phalachri, Triccæo;
ΑΝΤΙΒΙΩΑΡΧΕΛΑΟΥ	Antibio Archelai
ΦΑΛΑΝΝΑΙΩΙ (19)	Phalannæo

[9] Elatæa, a city of Phocis. Ἐλάτεια, πόλις μεγίστη Φωκίδος. Steph. Byzant.

[10] Abæ, a city of Phocis. Ἄβαι, πόλις Φωκικὴ.—Τὸ κτητικὸν, Ἀβᾶιος, καὶ τὸ ἐθνικον. Ibid.

[11] Opus, a city of Locris. Ὀπόυς, πόλις Λοκρῶν τῶν Επικνημιδίων. Ibid

[12] Scarphia, a city of Locris. Σκάρφεια, πόλις Λοκρίδος.—Τὸ ἐθνικὸν Σκαρφεὺς. Ibid.

[13] Echinus, a city of Thessaly. Οἱ γὰρ Ἐχιναεῖς κεῖνται μὲν ἐν τῷ Μηλιεῖ κόλπῳ, τετραμμένοι πρὸς μεσημβρίαν, κατ' ἀντιπέραν τῆς τῶν Θρονίεων χώρας. Polyb. Hist. lib. ix. c. 34. Liv. lib. xxxii. c. 33.

[14] Pharsalus, a city of Thessaly. Φάρσαλος, πόλις Θεσσαλίας. Steph. Byz.

[15] Scotussa, a city of Thessaly. Σκοτουσσα, πόλις καὶ χωρίον τῆς ἐν Θετταλίᾳ Πελασγίας. Ibid.

[16] Ægæ, a city of Macedonia. Αἰγαι πολλαι, πόλις Κιλικίας, Μακεδονίας. Ibid.

[17] Metropolis, a city of Thessaly. Steph. Byzant. Liv. lib. xxx. c. 13. and lib. xxxvi. c. 10.

[18] Read ΤΡΙΚΚΑΙΩ. Tricca, a city of Thessaly. Τρικκη, πόλις Θεσσαλίας. Steph. Byzant.

[19] Phalanna, a city of Thessaly. Φαλαννα, πόλις Περραιβιας. Ibid.

PLATE XLI.

Inscription underneath the monument.

. . . . .	. . . . .
ΠΟΛΥΔΩΡΩΙΑΠΟΛΛΩΝΙΟ[Υ]	Polydoro Apollonii,
ΧΑΛΧΗΔΟΝΙΟΙΣ (20)	Chalcedoniis;
ΑΛΥΠΗΤΩΑΛΥΠΗΤΟΥΚΑ[Ι]	Alupeto Alupeti, et
. . . . .	. . . . .
. . . . .	. . . . .
ΒΥΖ . . . . . Σ (21)	Byzantiis;
ΕΒΙΑΤΩΕΒΙΑΤΟΥΝΕΩ . . .	Ebiato Ebiati . . . .
. . . . .	. . . . .

From the erection of the trophy in this marble, we may reasonably infer that victory was on the side of those whose names are here commemorated. A bas-relief, similar in many respects to the present, has been published by D'Hancarville.(22)

This piece of sculpture was brought to England by Mr. Topham, in the year 1725; and was presented to the British Museum by the Right. Hon. Sir Joseph Banks, and the Hon. A. C. Frazer, in the year 1780.

Dimensions, 3 feet $8\frac{1}{2}$ inches by 2 feet $1\frac{7}{8}$ inch.

[20] Chalcedon, a city of Bithynia. Χαλχηδὼν, πόλις Βιθυνίας. Steph. Byzant.

[21] Byzantium, a city of Thrace. Βυζαντιον, τὸ ἐν Θράκῃ βασίλειον. Ibid.

[22] Recherches sur l'origine, l'esprit et les progrès des Arts de la Grece; tom. i. pl. xxix.

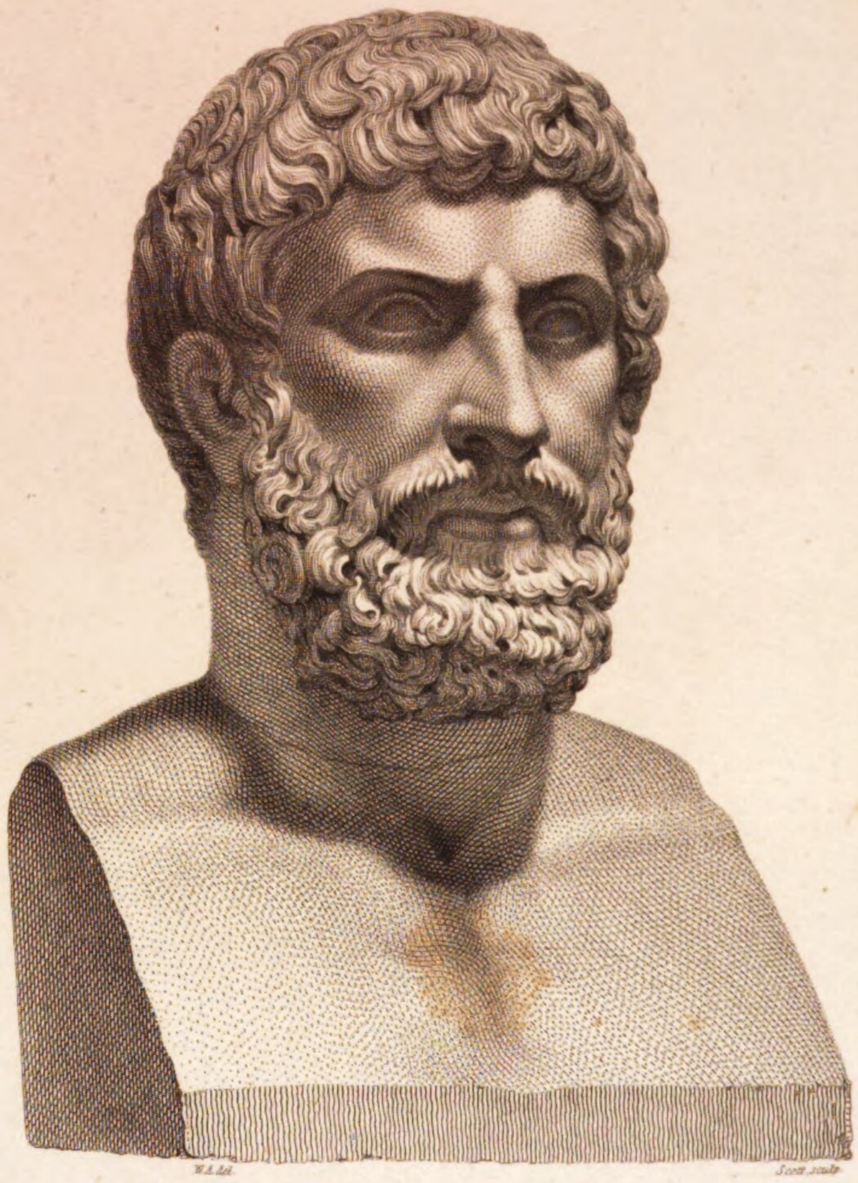

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PLATE XLII.

A terminal head of Periander, tyrant of Corinth. He was also one of the seven sages of Greece, although his claim to the latter title was denied by Plato. This head was formerly placed by Pope Sixtus the Fifth, in his palace called the villa Montalto, on the Esquiline hill. It was considered as an unknown head, until the year 1777, when a terminal head bearing a strong resemblance to it, and with the name of Periander in Greek letters, was discovered in the Villa di Cassio, at Tivoli.(1) The following inscription was on it:

ΠΕΡΙΑΝΔΡΟΣ	*Periander*
ΚΥΨΕΛΟΥ	*Cypseli* (Filius)
ΚΟΡΙΝΘΙΟΣ	*Corinthius*
ΜΕΛΕΤΗ ΠΑΝ	*Meditatio omne.*

The apophthegm at the conclusion of the above inscription is ascribed to Periander by Diogenes Laertius in his life of that philosopher.(2)

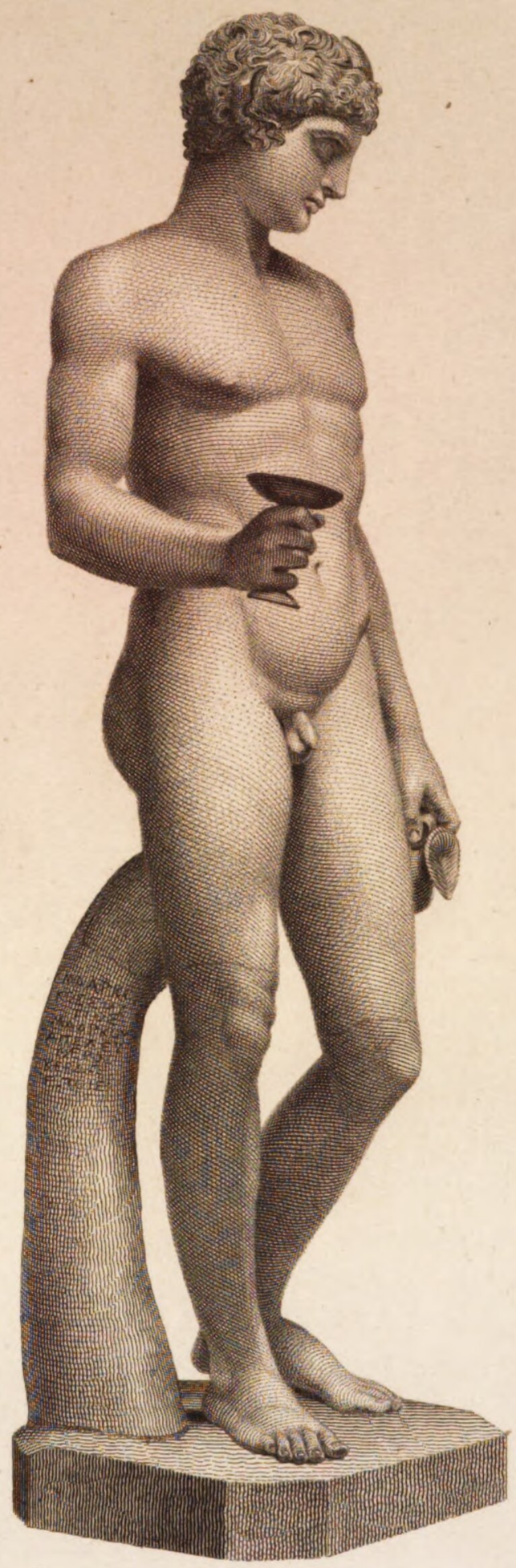
The nose, and a splinter of the right ear are modern, as is also the term.

Height, 1 foot 7 inches.

[1] Museo Pio-Clementino, tom. vi tav. xxii. xxv. Visconti, Iconographie Grecque, pl. ix. figg. 1. 2

[2] Τούτου ἐστὶ, Μελέτη τὸ πᾶν.
Diog. Laert. in vita Periandri, p. 62. edit. Meibomii.

Pl. XLIII.



W.A. del.

A. Smith. sculp.

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PLATE XLIII.

A statue of a Faun. It is a repetition of No. 33, and was found in the same excavation, namely, in the ruins of the Villa of Antoninus Pius, near Civita Lavinia, in the year 1775.

The Greek inscription on the piece of marble which supports the present figure is not, however, precisely similar to that of Pl. 33, but is as follows:

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΜΑΑΡΚΟΥ
ΑΠΕΛΕΥ
ΘΕΡΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ

It is not clear from this inscription whether both these statues (Pl. 33 and 43) were executed by the same artist, or whether the present statue was the work of a freedman and pupil of the artist who executed the former.

This marble is more entire than No. 33, having both the legs perfect, with the exception of a part of the right foot and the whole of the left foot. In other respects the restorations are nearly the same as in the former Number, viz. the arms from just below the shoulders, the tip of the nose, and the base on which the figure stands.

Height, 3 feet 9½ inches.

Pl. XLIV.

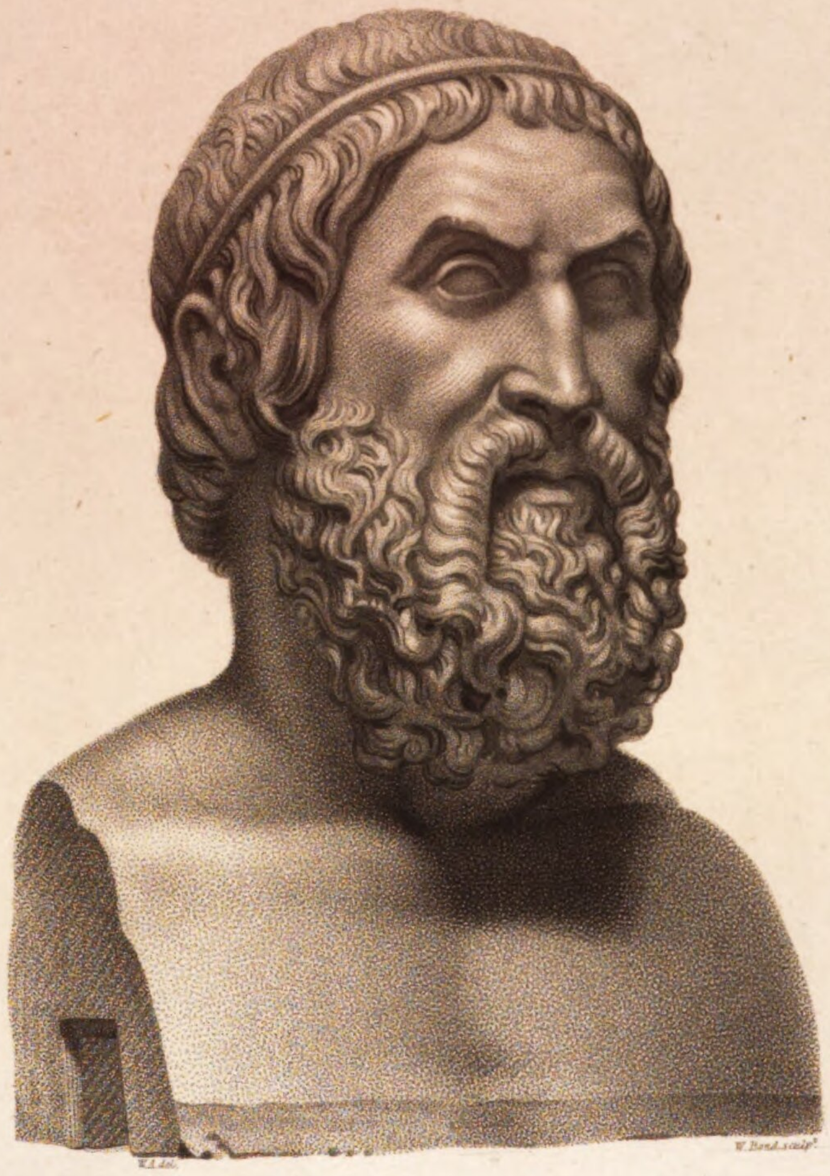

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PLATE XLIV.

An unknown terminal head, crowned with a narrow diadem. It was probably designed for a Greek poet, and has been supposed to represent Homer, in a younger character than is usually given to him. There is, however, so little similarity between the features of this head, and those of the known heads of Homer, as to leave little doubt that this opinion is erroneous.

This head was found together with that of Hippocrates (a description of which has already been given in the present volume)(1) near Albano, in the year 1770, among some ruins supposed to be those of the villa of Marcus Varro.

The head is quite entire, but the terminus is modern.

Height, 1 foot $7\frac{3}{8}$ inches.

(1) See Plate xx.

Pl. XLV.

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PLATE XLV.

A statue of Actæon, attacked by his dogs.(1) He has the horns of a stag upon his head, but is represented before his figure has been transformed into that of this animal. Two of his dogs, Melampus and Ichnobates,(2) are in the act of seizing upon him, and his body is drawn back, in an attitude which plainly denotes both terror and surprise. The skin of a lion is thrown over his shoulders, and his right arm is uplifted, as if prepared to strike his assailants.

The explanation which Fulgentius has given us of the fable of Actæon, from the writings of Anaximenes, is elegant and ingenious.(3)

This piece of sculpture was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius, near Civita Lavinia, in the year 1774.

[1] Inscius Actæon vidit sine veste Dianam:
Præda fuit canibus non minus ille suis.
Ovid. Trist. lib. ii. 105.

Ὁρᾷς τὸν Ακταίωνος ἄθλιον μόρον·
Ὃν ὠμόσιτοι σκύλακες, ἃς ἐθρέψατο,
Διεσπάσαντο, κρείσσον' ἐν κυνηγίαις.
Eurip. Bacch. v. 337.

[2] ——— primusque Melampus,
Ichnobatesque sagax latratu signa dedere;
Gnossius Ichnobates, Spartana gente Melampus.
Ovid. Met. lib. iii. 206.

Ita pro cervo laceratus est a suis canibus, quorum nomina, masculi, Melampus, Ichnobates, &c. Hygini Fab. CLXXXI.

[3] Anaximenes (qui de picturis antiquis desseruit,) libro secundo ait, venationem Actæonem dilexisse: qui cum ad maturam pervenisset ætatem, consideratis venationum periculis, id est, quasi nudam artis suæ rationem videns, timidus factus est: inde et cor cervi habens. Unde et Homerus ait,

Οἰνοβαρὲς, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο.

id est, ebriose, oculos canis habens, et cor cervi. Sed dum periculum venandi fugeret, affectum tamen canum non dimisit: quos inaniter pascendo pæne omnem substantiam perdidit, ob hanc rem a canibus suis devoratus esse dicitur.
Fulgent. Mythol. lib. iii. 3.

Fulgentius wrote his Mythology about the beginning of the sixth century. Anaximenes lived about the time of Alexander the Great.

PLATE XLV.

The following are the modern restorations which this group has received. Both the hands of Actæon, his neck, a small portion of his nose, and the horns. With respect to the dogs, that which is leaping up on its hind legs, has the fore part of the head and both its ears restored; and of the other dog, a portion only of each ear is modern

The head of Actæon is certainly antique, but it may doubted whether it originally belonged to this figure. From the circumstance of a number of holes having been drilled in the upper part of the head, (some of which are filled with lead,) it is evident that a metallic ornament has been inserted into it.

Height, including the pedestal, 3 feet $4\frac{5}{8}$ inches.

Pl. XLVI.

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PLATE XLVI.

A terminal head of the young Hercules. The countenance exhibits such extreme beauty, as might on the first view induce a belief that the sculptor intended rather to represent the features of the effeminate Bacchus, than those of the youthful Hercules.(1) Upon a close inspection of the marble, however, we shall perceive that this head does not by any means possess the characteristics of Bacchus. In the first place, the short upright hair on the forehead is peculiar to Hercules; secondly, the wreath encircling the head is composed of the poplar, a tree which was particularly sacred to him;(2) and lastly, the bruised and lacerated appearance of the ears próves that it was certainly intended for Hercules, who is very seldom represented without these peculiar marks of injury.(3)

This head is in the finest preservation, the only restoration it has received being a trifling part of one of the ribbands, or *lemnisci*, which fasten the wreath and descend on each shoulder. It was found, in the year 1777, near Gensano, in the grounds belonging to the Cesarini family.

Height, 1 foot $4\frac{7}{8}$ inches.

[1] A head exactly similar to this, in the Capitoline Museum, has actually been mistaken for that of Bacchus, and has been engraved as such in the description published of that collection. Musei Capitolini, tom. i. tab. 87.

[2] Populus Alcidæ gratissima, vitis Iaccho.

Virg. Ecl. vii. 61.

Κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος.

Theoc. Idyl. 11. 121.

[3] See Description of the Collection of Ancient Marbles in the British Museum, Part 1. pl. xi.

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A description of the collection of ancient marbles in the British Museum with engravings

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